

Saturday 6 June 2015

Amateur

**Leica M
Monochrom
(Typ 246)**

What's it like to
shoot with the
b&w purist's
dream camera?



photographer

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£1,000
of Sigma kit!**

Get creative with
depth of field in
APOY round 4

Recreating a classic

How we re-shot an iconic **Angus McBean**
portrait of **Vivien Leigh**

Park life
Public gardens offer
a wealth of photo
opportunities, says
Clive Nichols

Waterproof compacts The perfect summer holiday camera, but which one is best?



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EOS M3



PowerShot SX710 HS

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COVER PICTURE © ANDREW SYDENHAM

In this issue

8 Panasonic Lumix DMC-G7

Michael Topham takes a first look at the latest CSC to boast 4K video

12 Into the light

Creative garden photography tips from expert Clive Nichols

22 Friend to the stars

Damien Demolder talks to photographer-to-the-stars Richard Young about his 40-year career

28 Classics revisited

Phil Hall and Andrew Sydenham look to recreate an iconic shot of Vivien Leigh by Angus McBean

32 Behind the scenes

A retrospective at the Whitechapel Gallery of fine-art photographer Christopher Williams

34 APOY Round 4

Your chance to enter the latest round of APOY 2015

40 Evening class

Martin Evening sorts out your photo-editing and post-processing problems

44 Leica M Monochrom (Typ 246)

Callum McInerney-Riley tests the updated Leica rangefinder that has a full-frame black & white-only CMOS sensor

51 Tough compacts

Six waterproof compacts are put through their paces by Michael Topham

Regulars

3 7 days

18 Inbox

42 Accessories

57 Technical Support

82 Final Analysis



When I look back at the key moments in my life that have shaped my outlook and the way that I see the world, one of them would be the day in 1993 that I visited Sebastião Salgado's epic Workers exhibition at the Royal Festival Hall in London. It was the first time I'd given much thought to the lives of those in the developing world who produce the things I take for granted. Salgado has spent much of his life

opening our eyes to uncomfortable truths with his incredible images illustrating the world's great issues, so it's fitting that he has just been awarded the Lifetime Achievement award at this year's Photo London photography fair (see page 5). Salgado has influenced the world not just through his photographs, but also by spending his profits replanting over 2 million trees to restore a destroyed section of the Brazilian rainforest. Congratulations, Sebastião. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Raiders of the Lost Ark

by Allen Stewart

Canon EOS 50D, 100mm macro, 1/5sec at f/3.2, ISO 100

Allen Stewart was the winner of our March forum competition with the theme 'Life Imitating Art'. We asked readers to think of their favourite scene from a film or book and then recreate it. There were many great images, but Allen's stood out from the crowd.

'I made the image as part of a set of movie-scene images,' says Allen.

'I decided to do a project of iconic movie scenes. I made this set using a mixing bowl as the roof, which had holes drilled in it so I could direct the light inside. The base was hardboard, which then had pebbles and stones glued on to make it look like a cave. I then added leaves and twigs, and lit it with a blue torch at the back using two small lighting units.'

PermaJet PROFESSIONAL INKJET MEDIA

Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



© LUKE THOMAS/DISCOVERY SHARK WEEK

Close encounter

Australian filmmaker Dave Riggs was making a nature documentary when he encountered an unexpected visitor. Riggs and his film crew were in a boat close to the Neptune Islands, near Port Lincoln in South Australia. One crew member was halfway through taking a photo at water level when an enormous great white shark breached the surface of the water. You can see the footage at www.youtube.com/watch?v=-d_eU-eho9I#t=10.

Olloclip's new active lens

The new Olloclip Active Lens features 'ultra-wide' and 'telephoto' lenses, designed to attach to the iPhone 6 and iPhone 6 Plus smartphones. Olloclip says the ultra-wide delivers a wider 'action camera' view (around 155°), while the telephoto is a 2x optical zoom. The Active Lens, which works on the Apple smartphone's front and rear-facing cameras, costs £89.99 and is available for pre-order from www.olloclip.com.



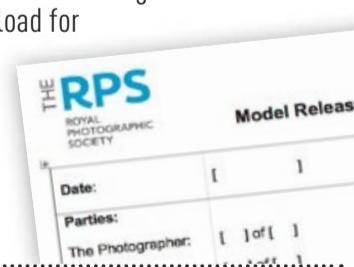
Nissin Commander Air 1 Flash Kit

The Nissin Di700A and Commander Air 1 Flash Kit is on sale in the UK in Canon and Nikon fits. A Sony version is due out in June. Designed to control three groups of Nissin Di700A flash, the kit costs £239.94. The Di700A flashgun is available separately at £209.94 and the Commander Air 1 at £59.94. Call Kenro on 01793 615836 or visit www.kenro.co.uk.



Free model-release form

The Royal Photographic Society has launched a generic model-release form as a free download for members and non-members. The form specifies how pictures can be used and aims to protect the photographer and their subjects in the event of any future privacy dispute. Visit www.rps.org/MRF.



'Aladdin's cave' no more

A Cheshire camera store described as an 'Aladdin's cave' has shut its doors after 30 years. Bob Rigby Photographic Ltd's owner has decided to sell the showroom but will continue as a sole trader, working as Bob Rigby Photographic to supply gear from tripod head makers Acratech and Wimberley via www.bobrigby.com.



WEEKEND PROJECT

Festival of Speed

The world-famous Goodwood Festival of Speed has now become one of the highlights of the summer events calendar in the UK, with some of the world's greatest and rarest cars entertaining huge crowds as they gather at the historic hill climb in West Sussex. Taking place over three days from 26 June, it's a must if you're a car lover, with everything from pre-war Bentleys to modern-day Formula 1 cars driven by the stars of the sport. The Goodwood rally stage is a must, with classic and modern-day rally cars throwing up dust (or mud) as they slalom through the purpose-built course. Tickets start from £51 for adult entry, available from www.grrc.goodwood.com where you'll also find all the information you need about the events each day.

1 Get there early as it's going to be busy. If you want to focus on the hill climb and have general admission, you'll need to be one of the first spectators through the gate to get a good spot (bring a collapsible chair too).

2 Head to the pits and the paddock, as there will be plenty of great photo opportunities. Look out for candid shots of drivers, close-ups and detailed shots among the array of cars and bikes on show.

BIG picture

Sebastião Salgado takes Photo London Master of Photography Award

 Over 70 galleries from all regions of the world participated in the first Photo London at Somerset House in May. The event featured a range of photography, from rare historic prints to work by the youngest and most exciting talent in the field. Talks and workshops were in abundance and the event also found time to feature an in-depth Q&A with master photographer Sebastião Salgado. Photo London also awarded Salgado its first Master of Photography Award to honour the work he has produced throughout his incredible career. Brazilian photographer Salgado is also the subject of an acclaimed documentary, *The Salt of the Earth*, directed by influential German director Wim Wenders. Visit www.photolondon.org for more details about the event.

Words & numbers

I like to make people look as good as they'd like to look, and with luck, a shade better
Norman Parkinson

British photographer
(1913-1990)



© PHIL HALL

3 Make the effort to walk up the hill and explore the wooded rally stage as it's often easier to get a better position than the hill climb. With numerous jumps and sharp hairpin bends, the course offers huge potential.

4 Lenses: A 70-200mm is a good option, although you might want to pack something with slightly longer reach. Remember, though, that you'll have to lug it around all day. A 50mm and a wideangle are also worth taking along.

\$96 billion

Global sales of smartphones in the first three months of 2015 – a new record for the period



© KARIN MARKERT

The Babble website removed the page containing this unauthorised image after AP sought comment from Disney, which runs the site. Karin's photo of soldiers at Arlington National Cemetery (above) was replaced by a picture of Mickey Mouse

Disney makes photo rights U-turn after AP intervenes

DISNEY was forced to pull a photo from one of its websites, after being accused of a copyright breach over a now-famous image that went viral during Hurricane Sandy in 2012.

Karin Markert's photo of soldiers braving the elements was mistakenly used by the world's media to report on Hurricane Sandy – sending it viral in the process.

In a further twist, the photographer now says her copyright in the image has since been routinely abused online by organisations, including a website run by Disney.

Karin's photo of tomb guards in the rain – which reportedly attracted nearly a billion views inside a week after appearing on Facebook – was taken at Arlington National Cemetery in Virginia.

It was widely shared on Twitter after it was incorrectly labelled as a shot of three soldiers at the Tomb of the Unknown Soldier in the pouring rain during Hurricane Sandy in October 2012.

Many news organisations were quick to report that it had been captured during the hurricane, which had struck the east coast of the USA.

However, they were wrong. The photo does show the Tomb of the Unknown Soldier, but it was captured during a storm a month earlier and not during Hurricane Sandy.

Karin Markert has a list of around 20 websites she now says have infringed her rights over the image.

Among them is a site called Babble, an online magazine and blog owned by Disney Enterprises Inc, based in Burbank, California.

'I never gave them [Disney] permission to use it at all,' Karin told AP, after learning that the site is owned by Disney.

'It would have been nice of them to

ask. You would think Disney, more than most commercial companies, would better understand copyright infringement.'

'I absolutely did not give them permission to use my photo in that manner, or to repost a copy of someone else's modified version.'

'It's my photo, and people are still misusing it for their own purposes.'

Disney has now replaced Karin's soldiers image with a picture of Mickey Mouse.

Karin added: 'I contact people about using the photo. Only a handful ever respond, and fewer in a positive manner.'

'I usually contact them just to see how they respond, as I've actually lost faith that people care about the photographer's rights.' She urges photographers in the US to register copyright at the US copyright office.

The Walt Disney Company Ltd had yet to respond to emailed requests for comment at the time of writing.

Karin explained that her husband, Colonel James C Markert, was a former commander of the 3rd US Infantry Regiment when she took the photo of his soldiers in September 2012.

Facebook in rights fiasco

FACEBOOK was forced to clarify its rules on photo rights after an employee said all images uploaded to the social networking site become the property of Facebook once posted.

Photo Stealers, a website which aims to expose people who have used copyrighted images without permission, says it received a jaw-dropping response to an enquiry about its Facebook page.

The site was stunned when it received this email reply from a sales rep at the social media giant: '...once something is posted or uploaded onto Facebook, it becomes Facebook's property'.

The response added: 'So, if the original photographer uploaded the photo first onto Facebook and then others have taken it from there and uploaded it to their pages or profiles, this is legal and within policy...'

However, a Facebook spokesperson told AP: 'The information given in these emails is incorrect.'

'Our terms are clear that you own the content you share on Facebook, including photos.'



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Lee Miller's Picasso friendship explored

PHOTOGRAPHER
Lee Miller's 36-year friendship with Pablo Picasso – during which she photographed the artist more than 1,000 times – is explored in a new exhibition.

Titled Lee Miller and Picasso, the exhibition features 100 of Miller's photographs and will be held at Edinburgh's Scottish National Gallery until 6 September.

Miller worked as a photographer during the Second World War. She was also a fashion and celebrity photographer.

The New York-born photographer first met Picasso in 1937.

A gallery spokesman said: 'Highlights range from intimate snapshots taken on the beaches of the South of France in the late 1930s, to memorable images of Picasso's famous visit to Britain in 1950, when he stayed with Miller and her husband Roland Penrose at their Sussex farm.'

Miller's son Antony said:



The pair's friendship continued Picasso's death in 1973

'My parents' friendship with Picasso was a central part of their lives.'

'Beginning from the camaraderie and ideals shared on the beaches of the Côte d'Azur, it developed rapidly into a love and creative collaboration.'

Christopher Baker, director of the Scottish

National Portrait Gallery, said: 'This engrossing exhibition allows us to explore the intimate and creative friendship between two extraordinary figures: the greatest painter of the 20th century and one of the most inspiring and adventurous photographers.'

Northumberland landscapes revealed



PHOTOGRAPHS showcasing the beauty of Northumberland have been revealed in a competition for aspiring photographers.

The contest aimed to encourage people to explore the countryside and was organised by The Sill, a partnership between Northumberland National Park Authority and YHA (England and Wales).

The winner was named as Ian Glendinning, with an entry entitled 'Curlew silhouetted against the sunset'

in the Coquet Valley' (see left).

Glendinning, a 57-year-old retired police officer, said: 'The Northumberland National Park is such a fantastic place to take photographs.'

'This shot was captured when I saw the curlew from quite a distance away, and I had to crawl through some very wet ground to get the picture. I'm pleased I made the effort.'

Wildlife photographer and judge Cain Scrimgeour praised entries from every stretch of Northumberland, 'celebrating the beauty of the wildlife, landscapes, landmarks and dark skies'.

Fellow judge Jude Leitch, from Northumberland Tourism, added: 'All the entrants should be congratulated on the way their shots highlighted the real uniqueness of our outdoors.'

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

LONDON



The TFL Forum Photo Competition

Think you can get a great shot of London's public transport? Show your stuff at the TFL Forum Photo Competition. By the time you read this the prizes should be confirmed, so head to the website to have a look. Ongoing, www.thetflforum.co.uk

WEST YORKSHIRE



Drawn By Light

This is the last month that the Royal Photographic Society's collection will be on display in Bradford. The show is well worth a visit and includes recent documentary and reportage, plus some of the earliest examples of photography.

Until 21 June, www.nhm.ac.uk/visit-us/wpy/index.html

EAST SUSSEX



WPOTY on Tour

The Wildlife Photographer of the Year Exhibition continues its global tour with a stop at the Brighton Museum and Art Gallery that will last a few months. There's really no excuse not to see these wonderful images.

Until 6 September, www.nhm.ac.uk/visit-us/wpy/index.html

South London Landscapes

LONDON



As part of the Horniman Museum's Plantastic display, images of South London's greenery by Max A Rush will be on display in the Gallery Square space. The Museum and Gardens are always worth visiting, especially in summer. Make a day of it!

Ongoing, www.horniman.ac.uk/plantastic

ND Awards 2015

Your best shot taken using an ND filter could net you some serious cash prizes, with this year's Neutral Density Awards Annual Photography Contest.

Try to think beyond clichéd milky waves and smooth water and get creative! Previous entries on the competition's website may help inspire you. Until 27 September, www.ndawards.net

EVERYWHERE



Panasonic Lumix DMC-G7

Michael Topham takes a first look at the Panasonic Lumix DMC-G7 – the latest CSC to boast 4K video

NOT ONE for resting on its laurels, Panasonic has unveiled its latest mid-range CSC – the Lumix G7. Arriving on the back of the Lumix G6, Panasonic appears to be placing the emphasis very much on video and, like the Lumix GH4, the Lumix G7 is capable of 4K video capture, recording 4K video in 3840 x 2160 at 25p (50Hz) or 24p in the MP4 format. More than just a video mode, the Lumix G7's 4K video functionality brings a great deal to stills photographers by allowing 8-million-pixel images to be extracted straight from a movie clip. To help with this, three 4K photo functions have been introduced to make the process even easier – 4K burst shooting, 4K burst (start/stop) and 4K pre-burst.

Key features

The G7's 4K burst-shooting mode allows up to 29mins 59secs of continuous shooting at 30fps, which can be used like a photo burst shoot mode by holding the shutter down. The 4K burst (start/stop) mode starts consecutive shooting with a single press of a shutter button and stops with the second press – so is better suited to shooting opportunities that require a longer waiting time. In addition to the 4K pre-burst option, this mode is clever enough to automatically record 30 frames the second before and after the shutter is pressed.

Aside from the 4K video functionality, the G7 features a 16-million-pixel Live MOS sensor designed to run in tandem with Panasonic's Venus Engine image processor. This combination enables the camera to shoot continuously at up to 8fps (AFS) – a 1fps improvement over its predecessor. However, setting the Lumix G7 to autofocus continuous (AFC) sees the frame rate drop to 6fps.

The G7 provides a wide ISO range of 200–25,600, which can be expanded as low as ISO 100. The multi-process Noise Reduction (NR) system is claimed to apply more effective detail processing, and to further improve the performance at high ISO a newly added random filter granulates chromatic noise, blending it into the image to replicate natural shots.

At a glance

- 16-million-pixel Live MOS sensor
- Venus Engine image processor
- 2.36-million-dot OLED viewfinder
- ISO 100–25,600
- Depth From Defocus autofocus technology
- 8fps continuous shooting (AFS)

As with every Lumix G camera we've seen of late, the Lumix G7 is capable of a digital signal communication of up to 240fps. The contrast-detect AF system integrates Panasonic's Depth From Defocus (DFD) technology, which calculates the distance to the subject by evaluating two images with different sharpness levels in a split second, while analysing the surroundings in the composition at the same time. In terms of focus speed, the Lumix G7 can lock on to subjects in a brisk 0.07sec.

Turning to the rear of the camera, the Lumix G7 inherits the excellent OLED electronic viewfinder from the Lumix GH4. The resolution has increased to 2.36-million dots and a newly designed eyecup is intended to improve visibility. Below the EVF lies a 3in, 1.04-million-dot free-angle touchscreen and there's now a pair of command dials on the top-plate as well as a new drive-mode dial, offering direct access to continuous shooting, self timer and 4K movie recording.

There is built-in Wi-Fi, while other noteworthy features include a maximum shutter speed of 1/16,000sec, a 3.5mm microphone port at the side and focus peaking. As well as black, the G7 will be available in a black-and-silver finish.

Pricing and availability

Expected to arrive in the UK from mid-June, the G7 will cost £599 body only. A pair of kits will also be available – the DMC-G7KEB-K kit (including 14–42mm lens) costing £679 and the DMC-G7HEB-K kit (including 14–140mm lens) costing £849.

Lens range
The G7 is supported by as many as 24 Lumix G lenses and is compatible with other Micro Four Thirds lenses, including those made by Olympus.



This 8MP still image was taken from a clip of 4K video footage



The G7's top-plate offers superior control to the Lumix G6



First impressions

Panasonic's designers have clearly gone back to the drawing board to create the Lumix G7, and unlike the Lumix G6 that had flowing lines and rounded edges, the G7 has a more angular design. The redesigned shape of the pentaprism resembles Olympus's OM-D models, but when it's positioned alongside rival CSCs such as the OM-D E-M10 and Fujifilm X-T10, you do value the G7's deeper handgrip, which offers more to wrap your hand around to get a solid grasp.

The top-plate offers excellent manual control, thanks to the addition of the drive-mode dial, and the dual command dials are well placed. However, they are rather plasticky and don't offer a huge amount of resistance to prevent them being knocked.

The touchscreen is incredibly responsive and offers a great way to intuitively navigate through menus, refine the position of the AF point and scrub through 4K movie clips frame by frame. The clever 4K pre-burst option worked well for capturing spur-of-the-moment action before there's time to fire the shutter, although the way the camera continuously records in this mode means it quickly drains the battery and should be used sparingly. I found the 4K burst-shooting mode the best of the three 4K modes, and the process of extracting an 8-million-pixel still image



AP's Michael Topham handles the new G7

couldn't be easier – simply hit the menu/set button and the image is saved to the card. As we expect of Panasonic CSCs, the G7's autofocus speed is lightning fast and locks onto subjects with no fuss.

With fierce competition in the CSC market of late, Panasonic looks to be targeting more experienced enthusiasts with the G7 and those who may have already bought into the Lumix system. Although the G7 doesn't have weather sealing or the same build quality as the Lumix GH4, it offers an impressive set of features that will certainly appeal. The G7 costs £100 more than the Fujifilm X-T10 and £200 more than the Olympus OM-D E-M10 body only.

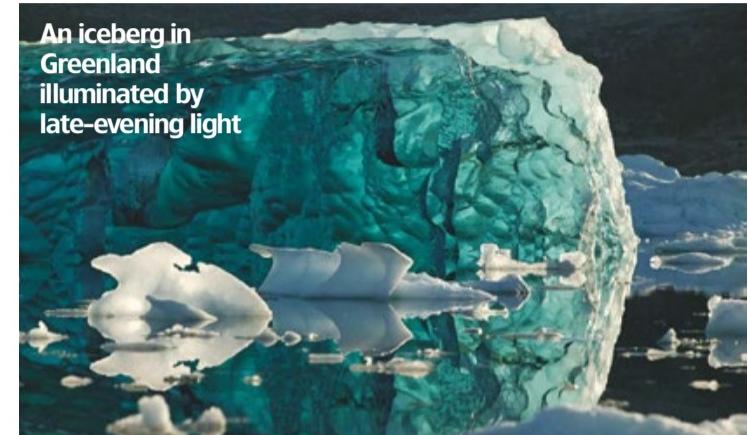
Viewfinder
The Lumix G7 adopts the 2.36-million-dot OLED electronic viewfinder from the Lumix GH4. It offers a 100% field of view and ±4 dioptre adjustment.

Drive mode dial
A new drive-mode dial has been added to the corner of the G7's body and provides direct access to the camera's 4K video functionality.

Function buttons

The G7 is littered with customisable function buttons that allow you to personalise the way the camera is set up and used.

Famous names in fundraising bid



IMAGES by celebrated photographers, including Patrick Lichfield, Gered Mankowitz and Sebastião Salgado, starred in an online fundraising auction for the charity Survival International.

The 'hottest' new names in photography also featured in the Survival International Benefit Photo Auction.

The auction of contemporary photography, curated by The Little Black Gallery in London, also included work by Bob Carlos Clarke, Yann Arthus-Bertrand and Chris Levine. The results were due to be announced as we went to press.

■ In 2014, a photographer defended his book of large-format photos of tribal people after the director of Survival International condemned the portraits as a 'contemporary invention'. The row centred on UK-born photographer Jimmy Nelson who, in 2010, set out to find the world's 'last indigenous cultures' to document them in his book *Before They Pass Away*.

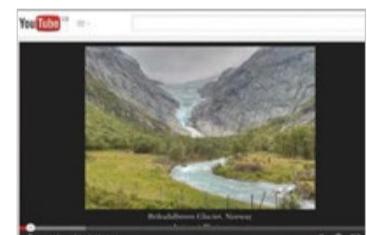
Stephen Corry, director of Survival International, accused the photographer of 'hubristic baloney'.

New timelapse images from shared photos

RESEARCHERS in the US have found an automatic way to create a timelapse video – without spending months, or years, pointing a camera at a single subject.

Computer scientists at the University of Washington, together with Google, say they have been able to put together timelapse videos of popular landmarks from 'large-community photo collections' posted on the internet.

The system uses images of scenes that have been photographed from a similar viewpoint by many different tourists, for example – plucking photos from image-sharing websites such as Picasa.



See the YouTube video at tinyurl.com/kjvvz3k

Developers say this 'time-lapse mining' automatically discovers all locations in the world with sufficient imagery, and generates a timelapse video for each.

It takes around six hours to compute a typical timelapse from 1,000 photos, 16 hours to match the images and an hour to reconstruct them using 3D computer algorithms.



Viewpoint Sarah Clark

A look at the cathartic role of photography in one woman's battle with borderline personality disorder (BPD), a medical condition that can lead to self-harm and even suicide

Eleven years ago I became unwell with mental health problems, and it was around this time that I first picked up a digital camera. I was eventually diagnosed with borderline personality disorder (BPD). I did not know how important photography would later become in my struggle with BPD. I live in a state of pretty much constant internal chaos, mood instability, destructiveness, impulsiveness and the turmoil, unrest and despair that come with BPD. Photography is a real lifeline and a way of noticing the beauty and magic in life, the simplicity of objects and the complexity of nature. I often hate the pain and suffering that life brings, but simultaneously love the world for its beauty of things to photograph.

Photography puts things in perspective; it is a way to focus on the 'bigger picture' of life and to overcome individual problems. I'm always looking for bizarreness and eccentricity in everyday objects. I am only in my 'photographic mind' some of the time. When I am low, I tend to lose interest and the motivation to take photos.

Photography is a creative medium that promotes initiative, meaning, self-expression and power. In one sense it can be used to communicate and document the reality of daily life experiences, but it can also be used imaginatively and artistically as a way of creating new realities, especially when you use photo-manipulation software. It is a bridge between the conscious and subconscious; inner mind and external world. Taking a photo gives a photographer power. It is based on a decisive moment and is based on perception, interpretation and creativity. You can choose what to emphasise, what to include and what to leave out.

The actual process of taking a photo is therapeutic in itself. By having the sense of choice and power in what to capture, inspiration and creativity to compose a shot and by setting up the camera, you can gain a sense of order and calmness. For me, it feels like a means of cathartic healing and distraction, and respite from



I wanted to do something quirky and take a photo of wine going back into the bottle

my distress. Taking a photo and capturing a single moment in time, sometimes that may never happen again, gives a grounding in reality. Somehow it makes me feel more resilient.

Although I struggle with anxiety, photography gives me a focus and a reason to get out and about. I like portraits, as they can give us a sense of who we are, who we have been or, in a construed fantasy world, who we would like to be.

Photography is a means of a sharing narrative and can be the basis of conversations and discussions. I have had a lot of positive feedback from various people about my photos. This gives me a sense of 'being good at something' and a sense of achievement. Taking a photo gives you an ownership of your creativity – it feels good to get praise for my skills and gives me confidence in my abilities.

When I am out somewhere with my camera, I feel like a different person. Photography is just a hobby, though. I don't think I would want to make a career out of it, because I might stop enjoying it. Although I still have a long way to go, photography is playing a very important role in my recovery process.

Sarah Clark graduated with a geography degree ten years ago. Since then, she has done a BTEC and a City & Guilds in Photography. She also enjoys writing and is passionate about fighting the stigma of mental-health problems. Last year, she had a photography exhibition at a local cinema, which was an ideal platform to raise awareness of BPD. www.photosbysarahclark.com

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Caravan: A Great British Love Story

by Gareth Iwan Jones, Frances Lincoln Limited, £12.99, paperback, 176 pages, ISBN 978-0-71123-677-6



Grey skies, the smell of rotting leaves and damp grass, tea brewed to the consistency of battery acid, and Travel Scrabble. For some, the combination of these elements is the closest thing to a living hell imaginable; for others, it's paradise, one that goes hand-in-hand with the caravanning holiday, that most British of pursuits. Photographer Gareth Iwan Jones has travelled across the country documenting the people who spend their holidays in the great outdoors, with their reliable and much-loved caravans in tow. Many of the images feature little nuggets of advice and wisdom from the caravanners, and if one thing is clear, the caravan experience is more than a mere holiday: it's a way of life with its own philosophy.

★★★★★

The Adobe Photoshop Lightroom CC/Lightroom 6 Book

by Martin Evening, Adobe, £36.99, paperback, 744 pages, ISBN 978-0-13392-919-5

Lightroom is fast becoming the default post-production software for great swathes of the photographic community. The software is still in its relative infancy, having launched back in 2007, so it isn't unreasonable to think that there are still many people wary of making the leap into the world of Lightroom. AP regular Martin Evening is a dab hand at Lightroom and, as such, is a perfect guide. As ever with Martin's books, the information is clear and easily digestible, even when dealing with the more complicated applications of the software. If you're looking for a Lightroom guide, this could well be the one for you. ★★★★★



X-Photographer X-Perience

WIN a place on our free one day seminar and workshop with three of the UK's leading photographers, and challenge your photography with a mirrorless way of working.

15th July 2015 at the Blue Fin Building, London



Amateur Photographer has joined forces with Fujifilm to offer a select group of readers a fantastic opportunity to meet and learn from three top photographers in the surroundings of AP's London HQ. Portrait photographer Damien Lovegrove, landscape photographer Paul Sanders and street photographer Matt Hart will all be sharing their expertise in a special day packed with talks, studio sessions and practical workshops.

Although working in very different fields, our experts all have one thing in common: they've all made the switch from DSLRs to Fujifilm's X system, and as well as picking up valuable tips that you can apply to your own photography you'll also learn the benefits of mirrorless shooting, and the huge advantages that the X system offers. Fujifilm will be providing cameras and lenses for you to use during the day (you can of course bring your own too) and there will be exclusive offers on Fujifilm's latest kit, so if you're thinking of switching systems this represents an unmissable opportunity to bag a bargain.

The day will start with an introduction to our experts in our state of the art theatre, after which you'll have the opportunity to attend a portrait demonstration with Damien and a professional model, a practical landscape photography workshop on the roof terrace and the Millennium Bridge, and a street photography session around the fascinating Borough Market area.

AP will provide lunch and refreshments throughout the day, and everyone will also leave with a goody bag. To find out more, and to win a chance to attend this very special experience follow the website link below. See you in July!

ENTER HERE TO WIN A PLACE
www.apmag.co/xphotographer

Your expert guides



DAMIEN LOVEGROVE

Damien Lovegrove is a photographer of women and fashion, a presenter and educator. With decades of experience in high end weddings and portraiture he has gained a well deserved reputation for his beautiful creative lighting, and for his passion and enthusiasm for photography.

Damien switched to Fujifilm in 2012 with an X100, followed by an X-Pro1, X-E2 and now an X-T1. "Shooting mirrorless is more intuitive and faster," he says.

"The Fujifilm X system has rekindled my passion for photography and my work has improved as a result."



MATT HART

Matt Hart is a Liverpool based b&w street photographer. An official Fujifilm X Photographer and founder of The Fujiholics social media group, his stock photography is used commercially all over the world. He changed from digital SLRs to the Fuji X system for his professional work to save the burden of having to carry bulky DSLR equipment around the city all day, and to help him stay virtually unnoticed in order to achieve his candid street style.



PAUL SANDERS

Paul started in news, progressing to regional newspapers before joining Reuters. He became Picture Editor of The Times in 2004, sifting through 20,000 images per day before leaving to pursue a career in landscape photography. He shoots for a range of commercial clients and leads workshops for Light and Land. He switched to a Fujifilm X-Pro1 in 2012, slimming down to one camera and one lens. To Paul, the camera should be a channel for his creativity, not a barrier to overcome.



Into the light

The use of creative early morning light can transform your garden pictures. **Clive Nichols** explains how to do it

For those people who like their bed, getting up in what is effectively the middle of the night to catch the dawn light is not an attractive proposition. In the summer months this means getting out, travelling to a public garden and being in position to shoot before the sun rises at around 4.30am. However, sometimes you just have to suffer for your art. Those who have never photographed at this time of day don't know what they are missing.

My dedication to getting the best possible garden shots means that I'm prepared to set my alarm clock regularly at an unearthly hour, or sometimes not even go to bed at all. This is because the early morning is my favourite time to take garden pictures. The quality of light at that time of day often gives a unique and almost magical atmosphere, as well as a sense of drama to a garden.

Advantages

Apart from reducing your hours of sleep, there are plenty of advantages to shooting in the early morning. If it's a sunny day, you have the pleasure of shooting with rich, warm, early morning sunlight. Early morning mist can really add to a shot's atmosphere, and when the sunlight is passing through it the mist can take on a lovely pale-gold hue. Morning dew is another element to consider, and things such as spider webs are often dripping with moisture.

Another by-product of being up so early is that you're likely to be the only person in the garden at the time, so you won't need to worry

ALL PICTURES © CLIVE NICHOLS



The early morning mist and penetrating rays of sunshine provide an almost magical atmosphere

KIT LIST



Wideangle lens

For shooting wider garden scenes or combinations of plants, without too much distortion, a wideangle zoom such as the 24-70mm on full-frame cameras is a suitable choice.



Tripod

If you're working in the early morning it usually means shooting in low light, so a solid and dependable tripod is essential. I use a Manfrotto tripod with a Gitzo video head.





Clive Nichols

During the past 25 years, Clive Nichols has established a reputation as one of the world's finest garden photographers and has amassed more than 60,000 images. He gives photography masterclasses for the RHS and is a judge on the International Garden Photographer of the Year contest. Visit his website at www.clivenichols.com

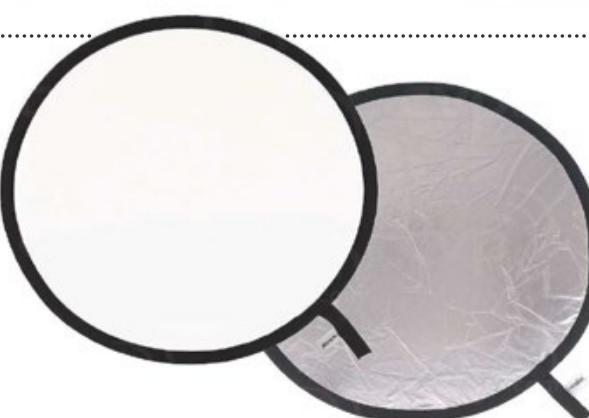
◀ Shutter release

Again, if you are using long exposures, a shutter release (combined with the camera's mirror lock-up facility) will avoid any tiny movements of the camera that would reduce the sharpness of your images.



◀ Lens hood

If you are shooting towards the sun, attaching a hood to your lens will significantly reduce or eliminate flare. By cutting out extraneous light, it will also help you get an accurate exposure reading.



◀ Reflector

If you're photographing backlit flowers or plants, it can sometimes be useful to knock some light back on the front of the subject and fill in shadows. I use Lastolite reflectors, about a metre across.

Technique

EARLY MORNING LIGHT

A fantastic display of late-summer colour captured at dawn at Waterperry Gardens in Oxfordshire



Try using a shallow depth of field to isolate some subjects and throw others in the background out of focus

about other visitors getting in the middle of your shot. The main reason I like photographing at this time of day is so that I can shoot towards the sun and backlight the subject – whether that's a wider garden scene, individual plants or combinations of plants. Subjects really come alive when they are backlit, and the resulting rim lighting on things such as grasses or snowdrops gives them an added sparkle.

The fact that the sun is low in the sky means that you also get long, raking shadows, which you can use to give an enhanced sense of depth and a three-dimensional appearance to garden scenes.

Potential pitfalls

Shooting into the sun does have potential pitfalls. The bright background can result in an underexposed subject in the foreground. There are various post-capture techniques that you can use to overcome this problem, including Quick Mask and HDR imaging, but I generally prefer to get the image as good as I can in-camera and overexpose the image when shooting [see page 17].

The other problem with shooting backlit images is that you run the risk of lens flare spoiling your pictures. However, this can easily be avoided by shooting with the sun just outside your frame, or using a lens hood. Another alternative is to adjust your position until you can use foliage to block all, or most of the sunlight hitting your lens.

In any case, there are times when letting a bit of lens flare into your images actually enhances them. The picture on pages 12-13 is a good example. Here I was attracted to the way the sunlight was picking out different flowers and plants in the border. The sun was partly obscured by the trees, but the shaft of light that it threw across the frame is an attractive addition to



Framing

Framing a view of a garden with something else, such as leaves or branches, works particularly well when the subject is backlit. This shot was taken at Pettifers garden in Oxfordshire, where I was able to use the backlit rose arbour to frame a view of the garden beyond. It also had the effect of blocking the sunlight and removing the possibility of lens flare in the picture.

This picture works for a variety of reasons. The early morning light is casting long shadows and picking out textures in the grass. The roses framing the scene (and the falling petals in the foreground) give depth to the picture, as well as some lovely splashes of colour.

The other visual device I've used is the pathway, which leads the eye into the picture from the bottom of the frame to the middle distance. It was impossible to expose the whole scene correctly in one frame, so I exposed for the highlights through the gap and used Quick Mask in Photoshop to lighten the foreground.

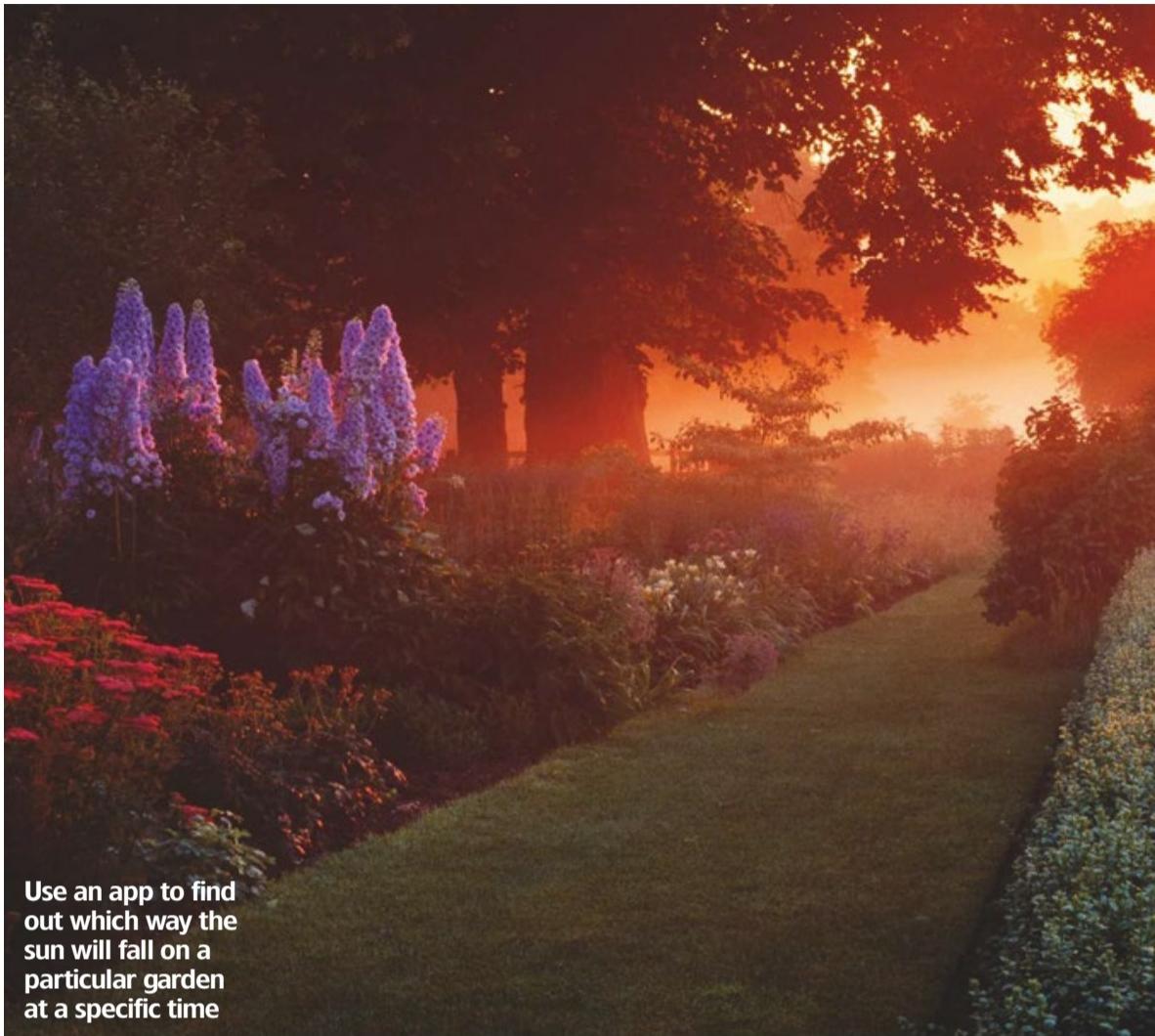
► the image, which, I think, contributes to its appeal. However, if you're shooting individual plants and want a particularly striking backlighting effect, try shooting with the subject shown against a dark or shadowy background. The rim-lit subject will stand out all the more. Some flowers, such as irises, look particularly good when backlit, but it's a technique that works well with a range of garden subjects.

Preparation

To make sure that you're going to get a good dose of sunlight for backlighting, it's a good idea to check the weather forecast beforehand. I use www.bbc.co.uk/weather and/or www.metcheck.com. If you want to check the way the sun is going to fall on a specific garden at a particular time in the morning, there are various Freefone and browser apps that will give you that information. Type 'sun position app for photographers' into Google and choose the one that suits you best.

As far as your kit bag is concerned, you won't need lots of equipment in order to create the perfect backlit garden shot, but there are a few accessories that would be useful (see pages 12-13). If a clear, bright morning is forecast, the most important thing is to get to the location early enough to catch the kind of beautiful light that can transform your pictures. Remember, you can catch up on your sleep at any time, but the light won't wait for you.

AP



Use an app to find out which way the sun will fall on a particular garden at a specific time

IDEAS TO TRY

IF YOU pick a good garden that's well planted, well structured and has plenty of variety, you're not going to be short of subject matter. Look for features such as summerhouses or sundials being picked out by the morning light, and watch how the sun falls on different areas of the garden as the sun rises. Here are a few suggestions of what you can look for, plus a couple of ideas to try if the hoped-for sunlight doesn't materialise.



Using water

Water features such as fountains look wonderful when they are backlit and the water spray is illuminated against a dark backdrop. In this image, water has also played another role, as the mist in the background comes from water vapour rising off a river that is out of shot.



Subject movement

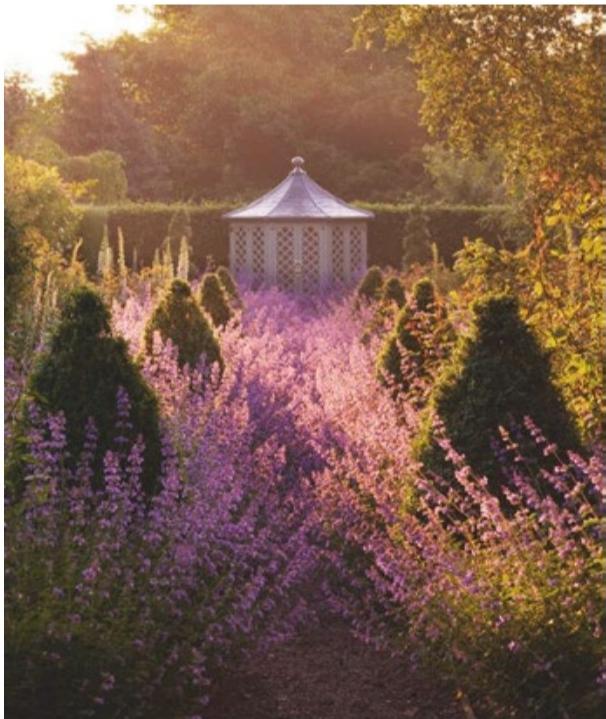
Another approach – when the early morning light isn't so good and there's wind blowing the foliage around – is to use a small aperture and a long shutter speed. Here I've used the conditions to my advantage by using an exposure of 2secs at f/32 and recorded the movement as an impressionistic blur.



Overexposure

WHEN your subject is backlit, it's sometimes necessary to overexpose it so that it's not too dark. When I was photographing these snowdrops at Colesbourne Park in Gloucestershire, it was early morning on a bright day. I got down on my front, so I was literally at ground level, and shot towards the light using a 180mm macro lens. The brightness of the background was influencing the camera's lightmeter, so I overexposed by about 2 stops to keep the snowdrops bright.

How do you decide how much to overexpose? Here, I would advise overexposing by 1 stop – and if you check your screen and it's not enough, increase it by $\frac{1}{2}$ -stop increments until you get the desired effect. Ideally, you don't want to clip the highlights so that the whites burn out, so check the histogram. You need to have the curve as far to the right-hand side as possible without clipping.



◀ Highlighting features

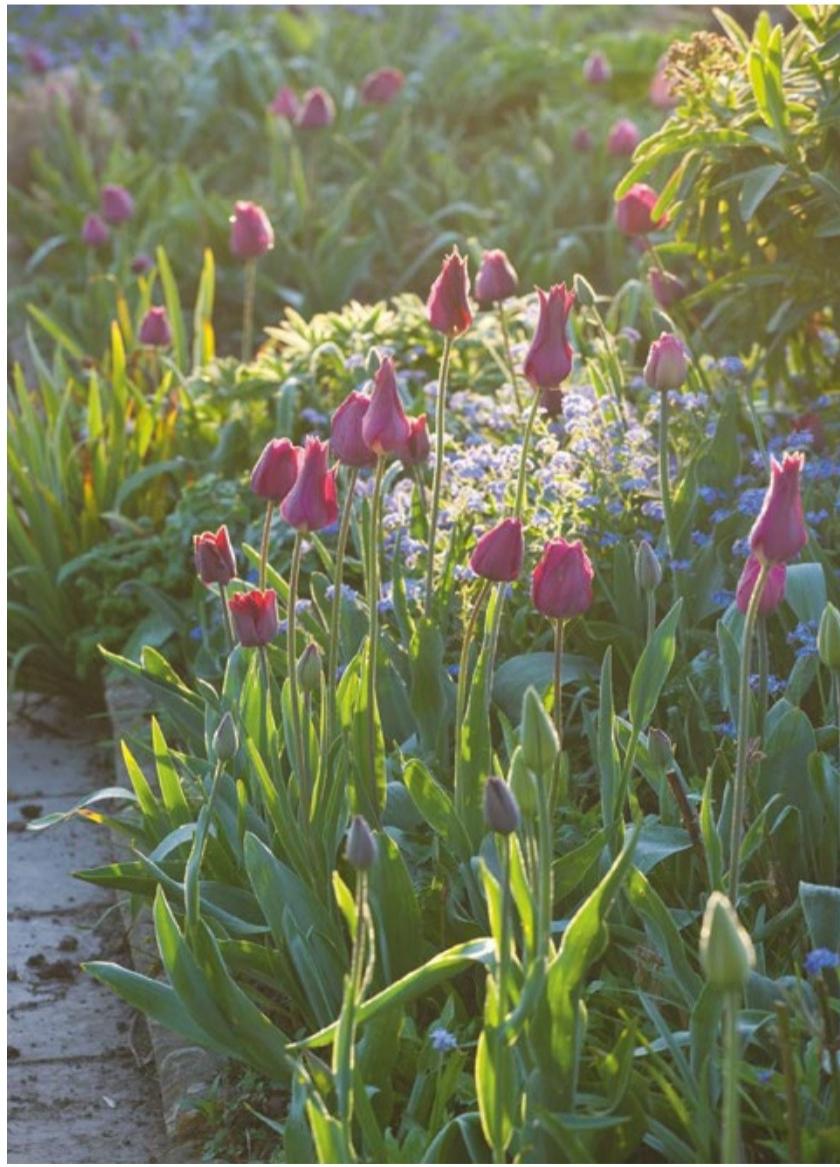
The highlight and shadow areas created by backlight can be used to focus attention on garden features, such as this summerhouse at Wollerton Old Hall Garden in Shropshire. The sunlit, lavender-coloured flowers in the foreground stand out more than they would later in the day, contrasting with the shadow areas.

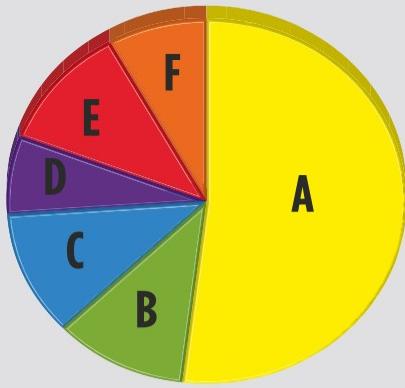
Borders ▶

Borders are a great subject for backlighting. As you can see in this picture, the sun is highlighting different plants, rimlighting some of the tulips and illuminating parts of the leaves. At the same time, I've retained detail in the shadow areas, which gives a rich variation in tones.

Mist ▶

If you get to a location early and the sun isn't shining, try using muted early morning light to create an atmosphere. Here I cropped in on the trunks in this grove of birch trees with my 70–200mm zoom and used the mist as a backdrop. The soft light has brought out the detail in the bark of the scrubbed white trees.





In AP 16 May we asked

If you have a DSLR, do you also have a compact system camera?

You answered

| | |
|---|-----|
| A Yes, and it is a different brand to my DSLR | 34% |
| B No, I always use a DSLR | 20% |
| C No, but I do have a secondary camera | 17% |
| D Yes, and it is the same brand as my DSLR | 14% |
| E I have numerous DSLR cameras and CSCs of various brands | 8% |
| F I always use a compact system camera | 7% |

What you said

'I've got the original Canon EOS M, on which I use a Vivitar M42 zoom, a Tamron short zoom, any of my old FD lens, my EF/EF-S lenses or the 11-22mm wideangle' 'My DSLR is my secondary camera'

'I have a couple of CSC cameras and a DSLR. Yet most of my pictures are taken using my compact, because that's always in my jacket pocket'

'I have three CSCs, an Olympus Pen E-PL5 with three lenses, a Panasonic Lumix DMC-G1 body and a Nikon J1. I enjoy using all of them, but the G1 the most (because of the viewfinder – I never use the LCD), with the Olympus lenses'

Join the debate on the AP forum

This week we ask

Would you ever use a selfie stick?

Vote online www.amateurphotographer.co.uk

Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 16 May was the Fujifilm X-T1. The winner is David Taylor from Australia, whose name was picked at random.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address
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LETTER OF THE WEEK

Selfie Arm silliness

As someone totally baffled by the selfie phenomenon, I can't believe there will be anyone daft enough to buy a Selfie Arm (News, AP 23 May.) Watching people use selfie sticks is bad enough, but one modelled on a human arm and at a whopping \$6,200? You'd have to be insane to fall for such guff. American artists Aric Snee and Justin Crowe (no, me neither!) believe that their



signatures on the arms permit them to charge such an extortionate price for the signed limited edition Selfie Arm.

I suggest these money-grabbers clearly have too much time on their hands.

Louise Anderson, Tyne and Wear

Is the Selfie Arm art? That's not for me to decide. All I know is that we are now talking it about it, as were many people on the internet when the Selfie Arm was unveiled. No such thing as bad publicity, eh? – Richard Sibley, deputy editor

Armless fun or a gadget to be taken seriously?

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.
www.samsung.com

SAMSUNG

Modern classic

I have always regarded your series *Classics Revisited* with a certain amount of suspicion. Trying to replicate famous old pictures is disappointing and hardly creative: I tried it myself years ago with 'The Fork', by André Kertész, and it got me nowhere. But to my astonishment, your 'Ludgate Hill' image (AP 9 May) was marvellous and far better than the original shot by Brian Duffy. The model is really superb in appearance and pose; she is worth top dollar, maybe in conjunction with her director.

Yes, I have to say Andrew Sydenham and Phil Hall have revisited the scene and set it up very well, but that girl makes all the difference compared with the originally photographed awkward-looking model, who is badly joined on to the parked van.

I've changed my mind about this article idea, so please keep it up!

Don Jacklin, via email



Our model Catt does her best 'vintage' look on London's Ludgate Hill

Thanks, Don, and I'm glad we've changed your mind. Our model Catt put loads of effort into tracking down some suitable vintage clothing before the shoot, as well as applying her own

retro-inspired make-up. We're glad you agree her efforts paid off! – Phil Hall

No-touch advantage

Why do AP reviewers insist on identifying the lack of a

touchscreen a disadvantage in a camera? Not having such a screen is a big plus. I have one on my Panasonic Lumix DMC-TZ40 and it only ever gets used accidentally, taking pictures I have no intention of taking. Why anyone would need a touchscreen on a camera beats me, especially if the software allows a picture to be taken by tapping the screen. I can see the advantage on a phone, but cameras have all the necessary controls for taking and looking at pictures.

Tom Wilson, via email

There is one reason why we like having a touchscreen on a camera, and that is the ability to select the AF point, or spot metering point, quickly and easily. Changing exposure settings can usually be quickly done with the exterior buttons, but try changing an AF point, particularly on a compact or CSC that may have hundreds of points across the screen. Select AF, select change point, press left, up, up, up, up, up... You get the idea. Or alternatively, touch the screen where you want to focus, and voilà, it's done. If you accidentally take photos, the

touchscreen can usually be turned off and, as you say, all the other settings can be accessed in the usual way via the physical controls.
— Richard Sibley, deputy editor

Lens cap DIY

Seeing the DIY lens-cap keeper in AP 16 May (*Photo Hacks*), reminded me of the system I made about 30 years ago, which I think was more versatile.

It had been snowing, and I went out for a walk, taking my Pentax SLR with mid-range zoom mounted, under my coat. It was a grey day, so I took few photos. But when I got home, I realised that my lens cap was missing. I retraced my walk for a few miles, and fortunately I spotted the cap in the snow.

To prevent the problem recurring, I bought a set of black sew-on press-studs, and superglued a male onto the centre of each of my lens caps. Having previously been a keen angler, I tied a length of strong nylon monofilament to a female press-stud, and the other end to a snap-link swivel. So if I wanted to use

Our DIY lens-cap keeper, which appeared in AP 16 May

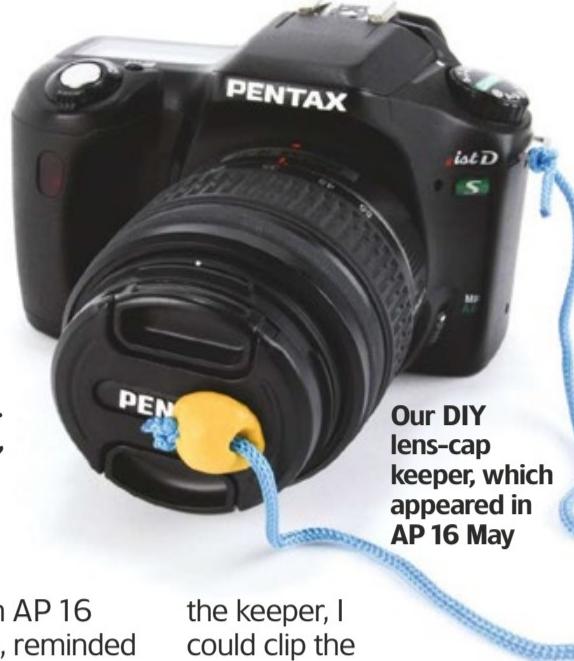
the keeper, I could clip the snap link to the camera strap attachment, and the press stud to whichever lens cap I was using, while the swivel relieved twist in the nylon line.

Five years ago I switched to a Nikon DSLR outfit, and all my lenses have hoods and pinch-type lens caps, so they are usually safe in my pocket.

Chris Newman

Modern lens caps are pretty good. My problem is usually remembering which pocket or compartment in my bag I've left it in. And I'll admit I have lost quite a few while testing cameras over the years. Sorry manufacturers. Anyone else got any handy tips for not losing lens caps?

— Richard Sibley, deputy editor



Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 Fax 0203 148 8128
Email amateurphotographer@timeinc.com
Picture returns: Telephone 0203 148 4121
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In next week's issue On sale Tuesday 9 June

Travel photography tips

We speak to three leading travel photographers and find out their top ten commandments for taking better travel photographs



3D printed cameras
Could we soon be printing our own cameras and parts at home? We investigate

British Life Awards
The winners from this year's competition that celebrates British life up and down the land

Sony FE 90mm f/2.8 macro lens
Designed for the Sony Alpha 7 cameras, just how good is this new macro lens?



Jeremy Walker keeps the audience entertained

© CAITLIN MCGRODGE



Plenty of Nikon kit was available to try out

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The seminar played out to a packed audience

© CAITLIN MCGRODGE

© JEREMY WALKER

About Nikon School



NIKON SCHOOL offers workshops that cater for photographers of every level of ability, from complete

beginners to practising professionals.

The Centre of Excellence, situated in Central London, offers a wide range of courses that are suited to individuals wanting to learn more about photography, or those who simply want to expand their creative horizons.

The Nikon School workshops are a mix of easy-to-understand theory and hands-on practical assignments that are held in small groups to ensure everyone can benefit from the expert knowledge of the tutors. From understanding your digital SLR and lenses, image editing, HDR montages and location fashion shoots to capturing candid street portraits, making HD video films and taking inspiring landscape images or wildlife shots, Nikon School workshops cover a variety of skills and subjects that ensure there is something for everyone.

Nature's greatest display

Jeremy Walker shares his experience of shooting the northern lights with a packed **Nikon School Live** audience



After the inaugural Nikon School Live seminar with Joe McNally in November last year, it was the turn of acclaimed professional landscape photographer Jeremy Walker to provide a fascinating insight into capturing the northern lights to a packed audience. The free talk was held at the *Amateur Photographer* offices in Central London, where the large and comfortable theatre played host to the seminar.

The northern lights can produce truly stunning imagery, but it is one of the most challenging scenes for a photographer, so you need to know what you're doing. This is where Jeremy's extensive experience in the subject comes into its own, having shot the aurora borealis on numerous occasions, and it's his in-the-field knowledge that really came through in his talk.

Packed with useful information for those wanting to capture the northern lights, as well as those who

had just come to listen and learn from one of the best landscape photographers in the country, Jeremy's talk was an entertaining mix of stories from his many trips, practical demonstrations on technique and approach, advice on the best kit to use, and an insightful look at his own fantastic images.

Once Jeremy's talk came to a close, attendees had the chance to pick Jeremy's brain further on all things photographic and enjoy a glass of wine. Not only that, but members of the Nikon School team were on hand, bringing with them a host of Nikon equipment for everyone to try out, including the fabulous FX-format D810 digital SLR and AF-S 14-24mm f/2.8G ED ultra-wideangle lens – the preferred combination for many of Jeremy's awe-inspiring shots of the aurora borealis.

More Nikon School Live seminars will be held throughout the year, so look out for announcements in *Amateur Photographer*.



The Icelandic landscape makes for perfect photo conditions

Jeremy's top tips

Plan ahead

The northern lights mostly appear in the north, north-east or north-western skies, so check out the views in those directions during daylight first, and look for mountain ranges or forests that you can use in your image.

Find water

Lakes, ponds and rivers will offer something extra to an image. Reflections add to the composition, while longer exposures and the blur and motion of the water will create interest.

Avoid light pollution

Not only do you want to avoid the amber glow of a town or village, but if possible you also want to avoid aircraft flight paths.

Take spare batteries and keep them warm

The intense cold, coupled with long exposures and the habit of checking every image on the monitor, will take its toll on battery levels. Keep spares in your pocket or close to your body so your batteries are in the best possible condition.

The black glove grad technique

Yes, this really is a technique. The sky will be the brightest part of the image, so getting detail in the foreground means you need to expose it for longer. A normal neutral-density grad to balance the exposure is no good in this instance as the sky will be moving and will blur. With the shutter open, hold and move a black glove over the upper half of the lens so that only the lower half of the image is being exposed. After 30 seconds or so (you will need to experiment), remove your hand and allow the whole image to be exposed.

FORTHCOMING NIKON SCHOOL COURSES THAT MAY INTEREST YOU



Getting Started with Macro Photography

This informative and interactive entry-level workshop is designed for anyone who's interested in learning to shoot close-up and macro images.

This easy-to-follow course combines practical shooting situations with bite-sized theory, enabling you to start shooting inspiring macro images quickly. A host of Nikon kit will be available to allow you to get the best from the day.

The Art of Film Noir Portraits

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Friend to the stars

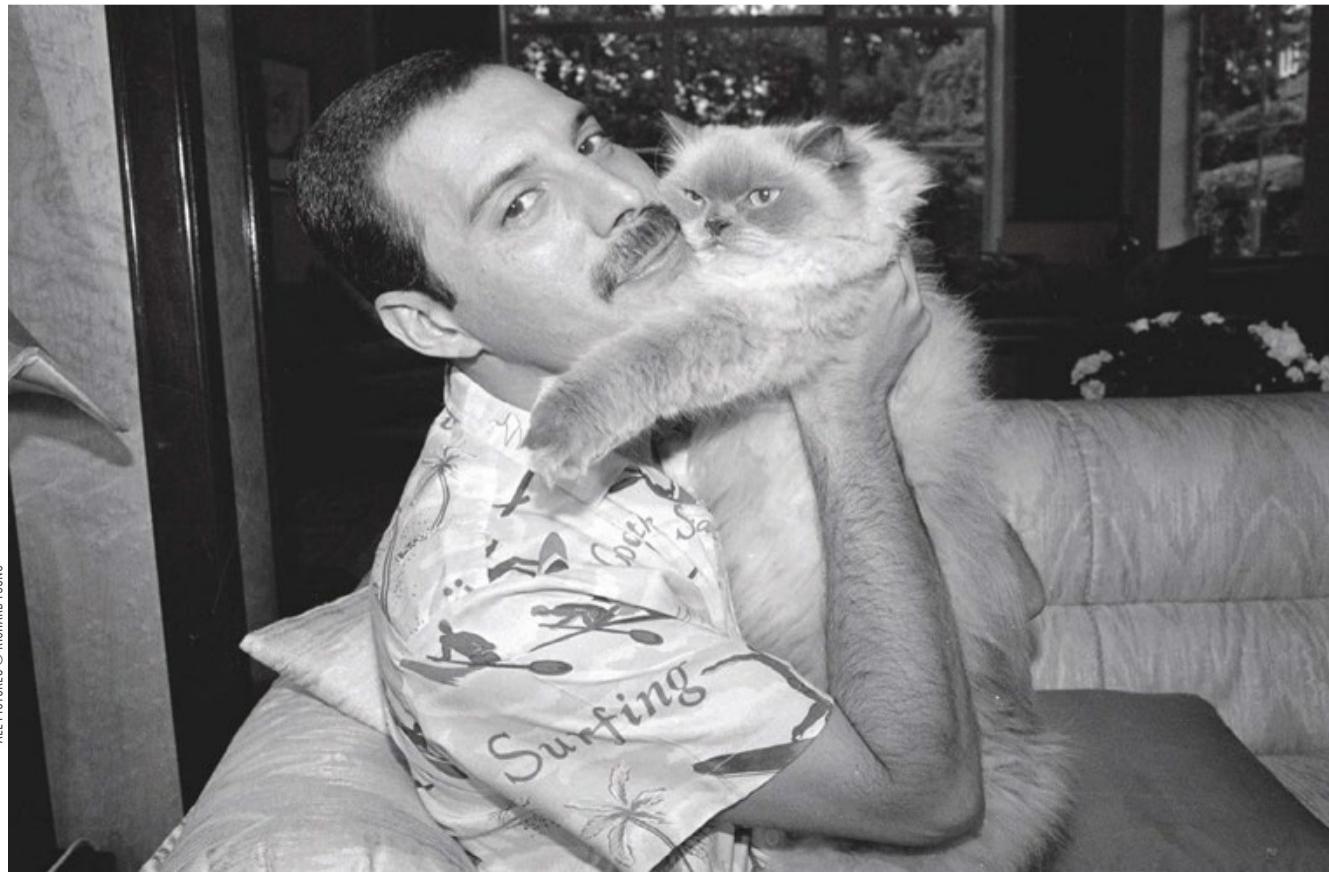
With a 40-year career and a new book out, **Richard Young** shares his experiences as a photographer of the rich, famous and infamous with **Damien Demolder**

Richard Young is not a paparazzo. We need to get that straight from the start. Perhaps he may have been one once, but he isn't now. No pest to the stars, he is the friend of celebrity; a photographer who aims to enhance their image, not mock the way they look or publicise their bad behaviour. He is the opposite of the paparazzi, and works *for* the stars, not against them – a cog in the wheel of the celebrity PR machine. You won't find Richard hanging around outside restaurants waiting for a celebrity to show their pants as they trip down the steps after one shandy too many – he will have been inside all evening as they pose with their

high-profile friends, showing their best side and their best behaviour.

At the beginning of our conversation I ask Richard just to clarify his paparazzo position. It is a stupid question, he tells me, and makes clear his feelings about anyone who still thinks he is that sort of photographer.

One of the first times I met Richard was at a BAFTA awards ceremony some years ago. I'd been asked if I'd like to cover the event by one of the sponsors, and was installed at the end of the red carpet, behind a pair of polite gold rope stands like the ones that stop you touching paintings in a museum. The paparazzi were crammed into a compound to my



ALL PICTURES © RICHARD YOUNG

left. All ladders, crash barriers, elbows, jostling, yelling and long lenses; it was like some overcrowded zoo in which animals of all species are mixed in a single cage.

Just before the action got under way, I was joined on my island of tranquillity by the bearded and dinner-jacketed Richard Young, appearing like some James Bond just at the right moment. The paparazzi bayed and roared, and we waited patiently as the stars of the small screen came to us, posed, smiled, made eye contact and posed again. Some even looked into my lens, but only by accident. In truth, I knew hardly any of the people I photographed that evening, and had to ask for help to identify the personalities I had been asked to capture, but the celebrity Jedi next



to me seemed not only to know everyone's name but also to have some personal association with them all.

While the baying rabble fought tooth and nail for every pixel they exposed, Mr Young got close-up shots of everyone he wanted to shoot, and didn't have to raise his voice. He was out there, on his own, unlike, apart and nothing to do with the other photographers. He didn't say, 'Hi' to any of them, hardly looked in their direction and made it very clear they were nothing to do with him. The difference between him and them was immense, clear and obvious.

When I spoke to Richard recently, he explained that the difference between Richard Young and the paparazzi is trust. Celebrities trust

Above: Sophia Loren, London, 1982

Far left: Freddie Mercury and Tiffany At Home, London, 1988

him, he says, to take nice pictures of them that they will be pleased with and that don't show them in a bad light, while the paparazzi is looking for the sensationalist pictures that show people making a fool of themselves, with their guard dropped or doing something they shouldn't be.

'I get invited to parties and events because people trust me to take nice pictures,' Richard says. 'They know that there will be no complaints, that they don't need to go through the pictures to approve them and that I'm not going to embarrass them, their guests or myself. I don't take pictures of people as they are eating, as they are drinking or sometimes even with a drink in their hand. When celebrities see me they relax.

'I made the switch from being a

paparazzo 30 years ago.' Richard continues. 'I was sick of being on the outside and wanted to take the next step. I approached celebrities and offered to be their personal photographer. Everyone deserves a second chance, and some gave me mine, and I was able to change to take a different type of picture.'

Over time you build up trust – it has taken me 42 years to be as trusted as I am now – and I maintain that trust by not taking liberties. I'm a bit cheeky, but never rude.

Night clubbing

That change of heart is evident in Richard's new book *Night Clubbing*. The early pages are occupied by many non-celebrities showing themselves up, but as we switch from black & white to



Richard and Nikon

'I'VE ALWAYS been a Nikon user,' says Richard. 'I had a flirtation with a Leica M4 and an M4P, but I've never used a Canon camera. I would like a Leica M Monochrom, but they are just too expensive and actually I can get exactly the same effect using my Nikon D4S with the monochrome setting.'

Richard's first camera was a Nikon FTN with the Photomic head. He started with a 35mm lens and after 18 months bought a 28mm. His next lens was a 24mm wideangle.

'I needed the wideangle when I started being able to get closer to the people I was photographing, without them running away,' he says. 'You know when you've made it,' he jokes, 'when you can get close enough to shoot with a 24mm.'

Richard has been through Nikon F3, FM2, F4 and D3 bodies, but these days he shoots with the Nikon D4 and D4S.

'My main body will have the [AF-S Nikkor] 24-120mm [f/4G ED VR], which is brilliant for everything from wideangles and portraits, and I may have a second body with the [AF-S Nikkor] 70-200mm [f/4G ED VR] if I'm shooting a polo match or something similar. I use a Speedlight SB-910 flash unit on a bracket, sometimes with a reflector or softbox. It's a very powerful gun, but I prefer to work with available light – on overcast days, particularly. When the sun is out, facial shadows are too dark and harsh.'

'When I'm using flash I'll be shooting at around f/5.6 or f/8 and 1/200sec to make sure everything is sharp. When there is some ambient light to mix with the flash at an evening event I'll turn the ISO up to 1600 so I can record something of the surrounding. People want to be able to see where we were, so it's important to show the background.'

That's one of the great things about shooting with a modern digital camera – I can shoot with ISO settings that high. In the olden days it would have been f/5.6 at 1/60sec on Kodak Tri-X ISO 400, but nowadays we can be much more flexible.'

colour, and move into the 1990s, the mood adjusts from voyeur to collaborator. The behaviour isn't all good or clean, but it is recorded with a much greater air of permission, and in the later years everyone is a named celebrity of some sort.

Labelled '40 Years of Iconic Party Shots', *Night Clubbing* is a book that documents the high life as Richard saw it since the 1970s, starting really in 1979 when he was first earning a living shooting night life. 'I worked for David Bailey's *Ritz Newspaper*', says Richard. 'The newspaper got me into the parties, and I could sell the images to the *Evening Standard*.'

Early shots show Britt Ekland (her legs, anyway), Keith Moon, Peter Cook, Olivia Newton-John and Roger Moore, along with unnamed revellers from the arts, music and fashion worlds. In later years we see Kate Moss, David Beckham, Paris Hilton and Naomi Campbell, along with pages studded with the stars of the day – proof that Richard was clearly in among the scene. The chronology peters out in the new century, and ends in 2012. 'I don't go out clubbing much any more,' Richard tells me. 'It isn't the same. People don't know how to have a good time these days.'

The big break

Calling Richard's entry into photojournalism a 'big break' might suggest he had been struggling to work his way into the industry for



Above: Oliver Reed at his 47th birthday party, Stringfellows, London, 1985

some time, but like so many photographers of that era he fell sickeningly easily into the right place at the right time. 'I was working in a bookshop with no interest in photography at all,' he explains. 'I'd been given a camera to use by the owner because he wanted me to take some pictures for him and I had told him I knew how to use one. I was living in Holland Park, and got to know the London editor of *Rolling Stone* magazine, with whom I used to drink. One day

Below: Claudia Schiffer, Versace Fashion Show Party, Paris, 1994





he told me he was meeting Paul Getty Jr. Getty had just been released by his kidnappers, and half the world was trying to get an interview with him. This guy invited me to come along, and said for me to bring my camera to take some pictures – which I did. I had no training at all, but spent a morning with Paul and his girlfriend Martine in Hyde Park.'

'I took the film to the *Evening Standard*, and the picture editor liked the shots, using them in the

Above: Elizabeth Taylor and Richard Burton, The Dorchester, London, 1974

Below: Peter Stringfellow's 47th birthday party, Stringfellow's, London, 1987

paper with 'World Exclusive' written across the page. From then he was calling me a couple of times a week to cover show business events. And things just went from there.'

What propelled Richard into the spotlight was an occasion when he snuck in to a party to celebrate Richard Burton's 50th birthday, and managed to get a shot of him blowing out his candles and being kissed by Elizabeth Taylor. Richard explains: 'The *Evening Standard* had sent me to The Dorchester, where Elizabeth was throwing a party for Richard. When I got there the hotel lobby was filled with journalists, TV crews and photographers. The hotel staff told everyone to leave, and they did, but I just followed a young assistant through an open door and ended up in the room where the party was being set up.'

I spoke to the DJ, who let me stand with him behind the booth. I waited until after the dinner, and when the cake appeared on a trolley I got the camera out and managed to photograph Richard as he blew out the candles. It was only when I shot them kissing on the dance floor that Liz said, "Would you mind leaving, whoever you are?" So I went. I knew I'd hear from them, and sure enough a couple of days

later I got a call from The Dorchester asking for prints – which of course I supplied. Those images got me known and really launched my career.'

Times have changed

When asked how times have changed over his 40-year career, Richard remarks, 'Celebrities have got richer, and photographers have got poorer. There are too many photographers now, all shooting the same things. I wonder where half of those pictures get sold. If you want to succeed as a photographer now you have to work hard and give up everything – social life, friends and partners. Don't be a scruff – dress well and be polite. And take pictures all the time.'

'Take pictures of people and introduce yourself to people; have an interest in people. Always say, "Hello" to them and be nice – you never know when they will want you to do a job for them. Keep up with who is who, and know who is doing what and whose pictures people want to see in magazines. Photograph the right people – not everyone will be famous for long.'

'The saying goes that everyone will have 15 minutes of fame, but for some people these days it's just five seconds.'

AP



You can see more of Richard Young's work at his website www.richardyoungonline.com. Richard's book *Night Clubbing* is available from www.nightclubbingbook.com. The classic edition costs £70 plus £20 p&p, while 300 limited-edition signed copies are available at £400 each plus £20 p&p.

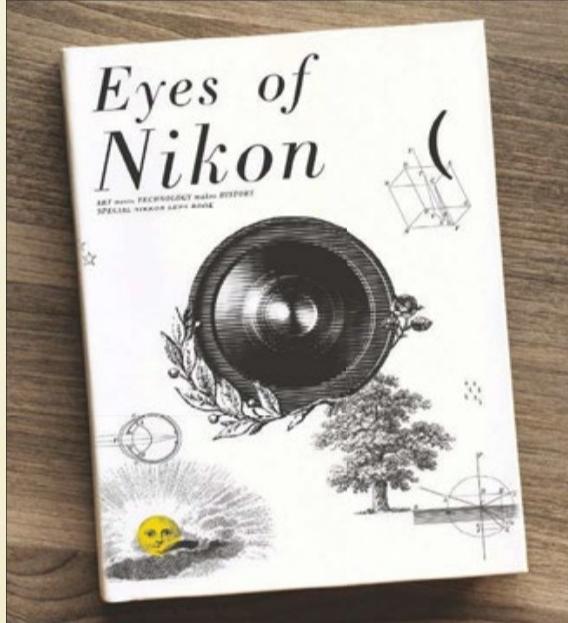


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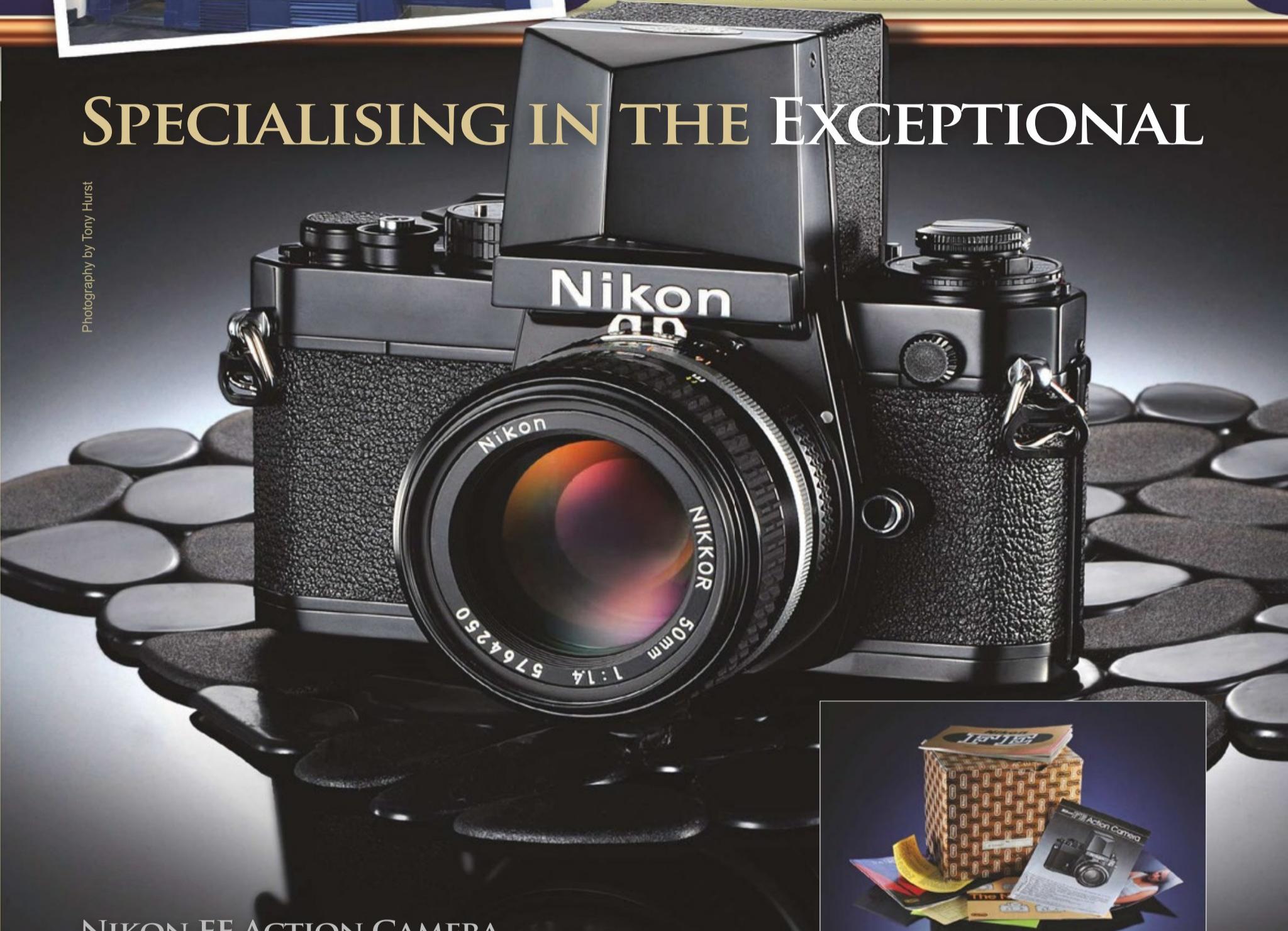
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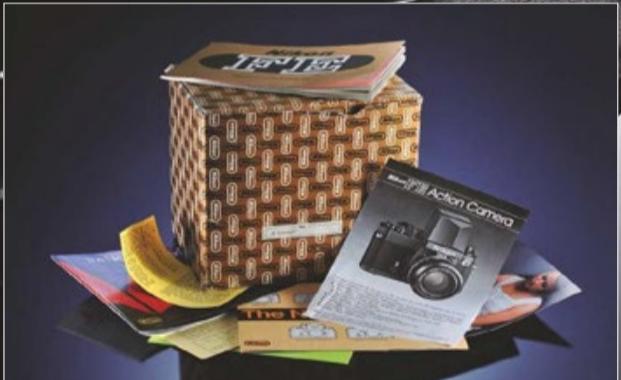
NIKON FE ACTION CAMERA

The Nikon FE Action camera is very rare special Nikon FE with an F2 style action finder for use with a Niko-Mar underwater housing, only 100 of these cameras were manufactured and 50 were delivered with special underwater housing to National Geographic magazine photographers. The FE is a compact 35mm single lens reflex that offers aperture-priority automatic exposure control with shutter speeds from 1/1000 second down to 8 seconds, has interchangeable focusing screens and accepts a MD-11 for motor driven exposures up to 3.5 frames per second. All of the specifications of the Nikon FE Action Camera are exactly the same as the regular Nikon FE, except as follows: Viewfinder: Fixed eye-level, high-eyepoint "action finder" using special roof prism, finder magnification is 0.58X, permits viewing of entire viewfield with the eye placed 43mm directly behind the viewfinder. Aperture Direct Readout (ADR) is not provided. A metering range: EV2 to EV 18 with 50mm f/1.4 at ASA 10, Accessory shoe: Not provided, Flash ready-light in viewfinder: Not provided. Weight: 790g (body only).

This stunning example comes complete with original maker's box, instruction manual, The Nikon System Chart, The Nikon Way to Photography, Nikon Filters leaflet and Nikon FE Action Camera technical one sheet. The serial no. FEA 5400003 making it possibly the second one manufactured. Unused. £10,000.



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Classics Revisited

Vivien Leigh

By Angus McBean

Phil Hall and **Andrew Sydenham** look to recreate Angus McBean's surreal portrait of Vivien Leigh

The latest instalment in our *Classics Revisited* series looks at Angus McBean, renowned for his theatrical and inventive photography during the 1930s and '40s.

Born in Newport, South Wales, in 1904, McBean moved to London when he was in his early 20s, where he worked in the antiques department at Liberty. While photography would occupy some of his spare time, he would become an adept mask-maker and enjoyed visits to West End plays.

In 1932, after being sacked from the department store, McBean decided that he no longer wanted to be a wage slave, and instead adopted a more bohemian lifestyle.

McBean's masks were gaining notoriety and much admired in London's social circles, including photographer Hugh Cecil, who offered him an assistant's post. McBean honed his retouching skills at this time, while working on his own shots in the evenings. Some 18 months later, McBean set up his own studio.

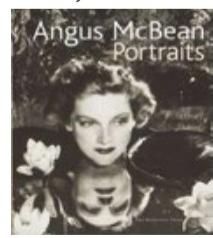
In 1936, he was commissioned by Ivor Novello to produce masks for the play, *The Happy Hypocrite*. Novello was so impressed with McBean's imagery, he commissioned him to shoot the production photos, which included a young Vivien Leigh. This was not only a springboard that would see him become one of the most significant photographers of the 20th century, but also form a relationship with Leigh that would see him photograph almost all her stage and screen performances (he was jailed for two years in 1942 for 'criminal acts' of homosexuality) until her death in 1967.



FURTHER READING

Angus McBean Portraits

£24.99, NPG Publications, 2006



Published to coincide with a major retrospective that was held at the National Gallery in 2006, curator Terence Pepper's account of McBean's life includes intriguing extracts from the photographer's unpublished autobiography. Printed in glorious full-tone colour and duotone.

The Photographs of Angus McBean

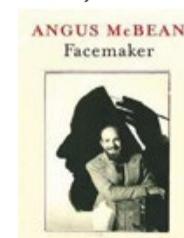
£24.95, Thames & Hudson, 2009



Subtitled *From the Stage to the Surreal*, this book focuses on McBean's theatrical portraits, in which he immortalised the likes of Audrey Hepburn, Laurence Olivier and Alec Guinness. A wonderful collection of images that shows the wit and mastery of McBean at his very best.

Angus McBean: Facemaker

£56.84, Alma Books, 2006



Drawing from a multitude of direct sources and recorded interviews, this biography by Adrian Woodhouse tells the authoritative, unexpurgated story of McBean's dramatic life, from his humble South Wales origins to his incarceration for then-illegal homosexual activities.

The original

Vivien Leigh

Angus McBean, 1952

When McBean took this now-famous double-exposure portrait of Vivien Leigh, her husband Laurence Olivier commented that the photograph's cleverness lay in the way it showed her two faces: one poised and glamorous, the other shadowy and dark (Leigh was a manic depressive).

McBean, though, wasn't looking quite as deeply at his subject and was perturbed by the remark. He was only interested in capturing Leigh's cheekbones and nose.

Our version

We knew we wouldn't find another Vivien Leigh, so we set about re-creating McBean's image in a more contemporary way, with his sophisticated composite techniques manufactured in Photoshop rather than in a traditional darkroom. Lighting with a beauty dish can appear deceptively simple, but the reflectors need to be carefully positioned and controlled to complete the illusion.



HOW WE RE-CREATED THE PICTURE



1 Set-up... 1

The lighting for these re-creations was straightforward. For the first shot that formed a more defined portrait, we used a single light with a beauty-dish diffuser attached, re-creating the high-key look of the original. A white polyboard was positioned to the left of our model to bounce some light back into the shadows.



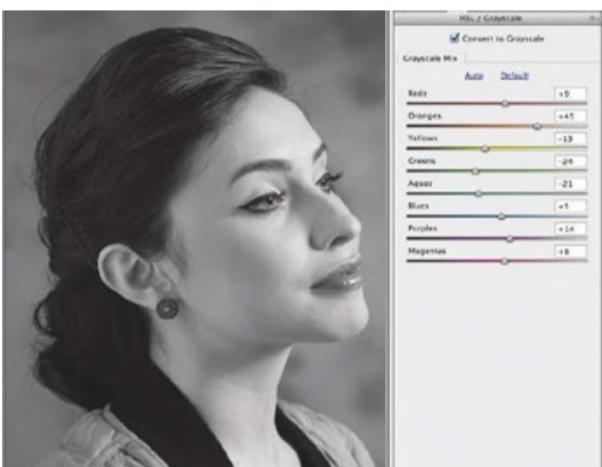
2 Assess

With the first set-up complete, it was time to review the image and make sure we had got the shot before adjusting the lighting for the next image. As we were making two separate exposures and merging them together in Photoshop afterwards, we then moved on to the next image.



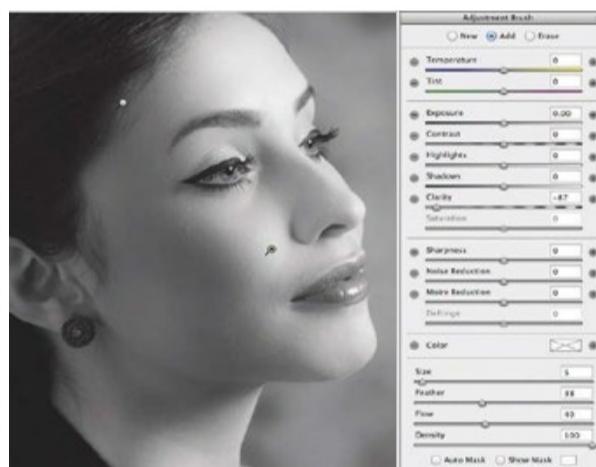
3 Set-up... 2

As with the first set-up, the lighting was very straightforward. We used the single light with the beauty dish again, but this time moved it further back to cast most of the model's face in shadow. We also opened up the lens slightly with a wider aperture of f/7.1 to enable the eyelashes to be a touch out of focus.



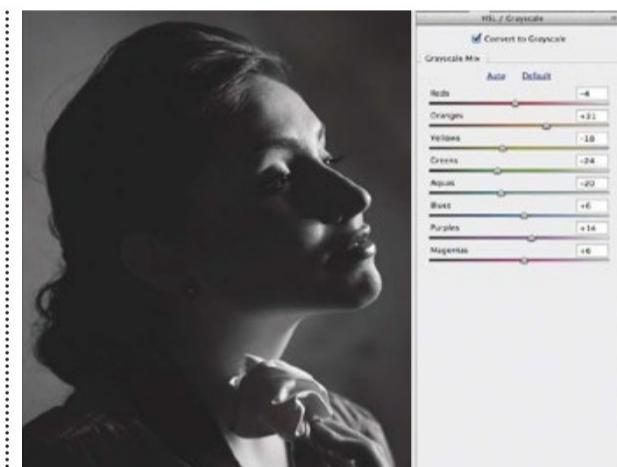
4 First conversion

Working on the first shot in Camera Raw, we converted it to mono and played around with the sliders a little, boosting the Oranges a touch to lighten the skin tone. Once complete, we moved back to the Basic Tab and adjusted the Shadows and reduced the overall Clarity of the image.



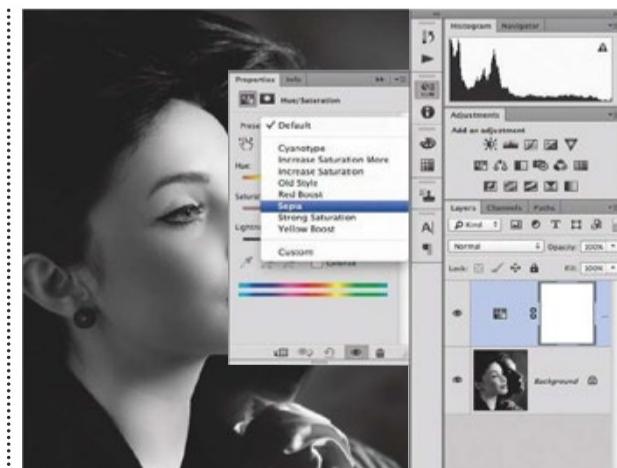
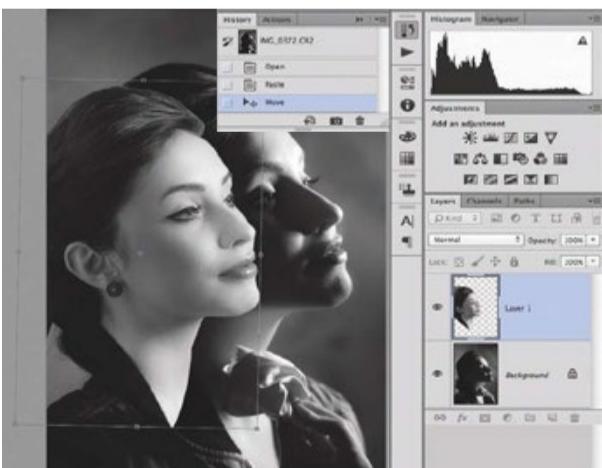
5 Smooth skin

Using the Adjustment Brush, we darkened the right side of the face a little before selecting a new Brush. With the Clarity slider almost right down to rock bottom, we then brushed over the skin to smooth it out rather than doing this later in Photoshop. The result was non-destructive too.



6 Second image

With the work pretty much done on this image, we began to work on the second shot. Again, we converted it to mono and fine-tuned the sliders, reducing the clarity again and smoothing the skin where necessary, before opening it in Photoshop and thinking about merging the two shots.



7 Cut out and paste

On the first image, we made a selection around the left-hand side of the face with the Polygonal Lasso tool before feathering a touch to soften the transition when pasted in. Copying the image onto the second shot created a new layer that we Transformed, reducing it in size and tilting it slightly.

8 Cropping

As the original was in a 5x4in format, we used the Crop tool to do the same. With the crop complete, we tinkered with a couple of areas. Some of the highlights on the bottom image needed to be brushed over, while the transition between the two images needed to be smoothed over by a small amount.

9 Toning

To finish the shot, we added a subtle sepia tone. This involved converting the image to an RGB Color before selecting the Hue/Saturation adjustment layer. From the Preset tab, we selected Sepia, before knocking back the Opacity of the Layer to 40%.

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Behind the scenes

The Whitechapel Gallery hosts the first major retrospective of fine-art photographer **Christopher Williams**. Curator **Lydia Yee** talks to **Karen Sheard**

Can you tell us a little about Christopher Williams' career?

Christopher studied at the California Institute of the Arts (CalArts) in the USA in the late 1970s under the first generation of West Coast conceptual artists. Since 2008, he has been professor of photography at the Kunsthakademie Düsseldorf in Germany. In recent years, Christopher has had more exposure in public institutions in Europe than in the USA.

This exhibition, *The Production Line of Happiness*, is his first retrospective and the Whitechapel Gallery is the only European venue for the event, following presentations at the Art Institute of Chicago and The Museum of Modern Art in New York.

What do you think Christopher's ethos is as an artist?

Christopher's rigorous practice can be placed between the overlapping discourses of art and photography. He is concerned with the uses and techniques of photography – in advertising, fashion, industry, science, photojournalism, and so on – but also with revealing the apparatuses of artistic production, circulation, presentation and preservation.

Christopher's career has spanned 35 years. From such a wealth of material, how were images selected for inclusion in this retrospective exhibition?

The exhibition features more than 50 photographs and, while this may not seem like a

huge number of images, the curators have made a thorough representation from the major bodies of work that Christopher has produced since his days at CalArts. When you see the photographs, I think you can tell that Christopher works quite slowly and methodically.

What would a visitor get out of visiting the exhibition?

I think visitors will initially be struck by the beauty and precision of Christopher's images, which are not dissimilar to those in high-end fashion or product photography. Those who look more closely will be rewarded by intriguing details: the prominent freckles and dirty feet of a model or a blemish on a beautifully ripe apple – which defy the logic of this type of photography. Looking is important because the artist has chosen not to present the standard wall texts and signage next to the work.

Christopher often makes the exhibition space a work of art in itself, to suit the architecture of the venue and to challenge the usual ways of displaying images. Can we expect to see a similar approach here?

The display will depart from the customary practices you would typically expect in a public gallery. Christopher will leave behind traces of the previous Whitechapel exhibition and install temporary walls from three museums in Germany. Most likely, he will hang the

photographs lower than the standard eye level and will not necessarily centre them on the wall.

Christopher seems fascinated with the workings of cameras and of photography itself, with many of his images showing cross-sections of lenses, or exposing the inner goings-on of producing the image. What is it that fascinates him, and what are his images trying to tell us?

The cross-section of the camera lens is emblematic of Christopher's practice. He is in essence exposing the inner workings of photography, as well as what takes place beyond the frame.

I've heard that Christopher doesn't hold the camera or develop the images himself, but he is clearly obsessed with cameras and the technical processes of photography. Can you tell us a little about his methods for creating an image?

Christopher's methods mirror those of the advertising or commercial photographer and may involve casting, research, scouting locations, renting studios, selecting props, and so on. His images are very carefully composed and crafted, but it isn't ultimately necessary for him to release the shutter himself.

Christopher Williams: *The Production Line of Happiness* exhibition runs until 21 June at the Whitechapel Gallery, 77-82 Whitechapel High Street, London E1 7QX. Tel: 0207 522 7888. Visit www.whitechapelgallery.org



1 Bergische Bauernscheune, Junkersholz, Leichlingen, 2009

2 Standard Pose, 2013

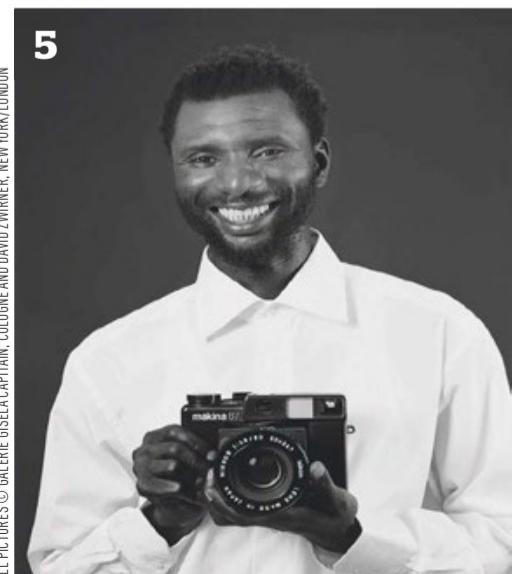
3 Kodak Three Point Reflection Guide, 2005

4 Cutaway model Leica Leitz Wetzlar Tele-Elmar, 2014

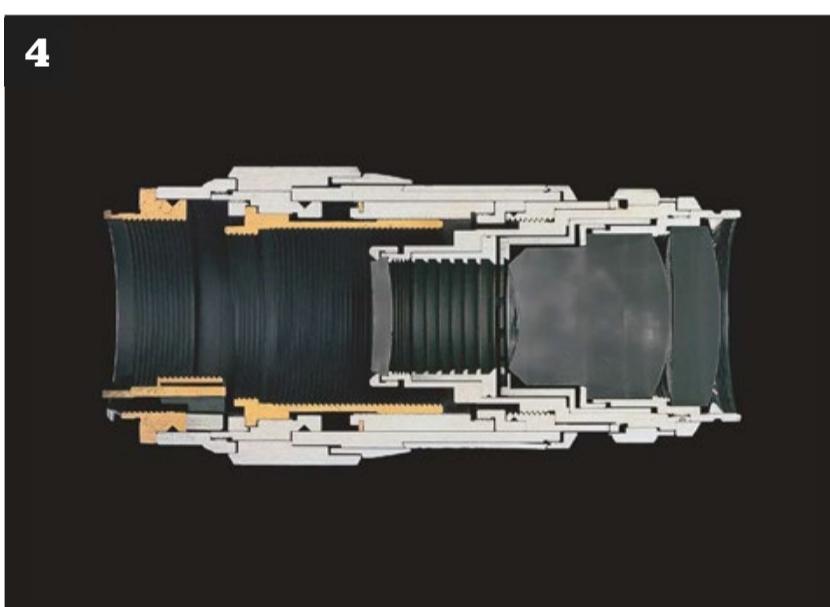
5 Mustafa Kinte (Gambia), Camera: Makina 67 506347, Dirk Schaper Studio, Berlin, 20 July, 2007

6 Untitled (Study in Gray), 1967 Citroën DS, 2013

7 K-Line, Matt Dulling Spray, CFC Free, 2014



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Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

| Theme | Synopsis | Announced | Closes | Results |
|-----------------------|--------------------------------|-----------|---------|---------|
| Night Life | Low-light photography | 7 Mar | 29 Mar | 25 Apr |
| Going Abstract | Abstract images | 4 Apr | 26 Apr | 30 May |
| The Wider Perspective | Creative wideangle | 2 May | 31 May | 27 June |
| In Focus | Shallow depth of field | 6 June | 28 June | 25 July |
| Up Close | Macro (insects/flowers/plants) | 4 Jul | 26 Jul | 29 Aug |
| On the Street | Street photography | 1 Aug | 30 Aug | 26 Sep |
| Lie of the Land | Landscapes and cityscapes | 5 Sep | 27 Sep | 24 Oct |
| Shades of Grey | Black & white | 3 Oct | 1 Nov | 28 Nov |

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The Sigma USB Dock enables photographers to update firmware and customise features of the lens via Sigma Optimization Pro software, which is available as a free download.

That's a total prize value of £1,059.97 for round four.

Round Four In Focus

PHOTOGRAPHY IS as much about knowing what to exclude as it is about knowing what to include. Knowledge of how to frame, compose and focus can help you to home in on a subject or, in some cases, a particular aspect of a subject. For this round we want you to bear this in mind when exploring the aperture of the lens, specifically the f-stops that sit at the most open end. So much of the advice on photography revolves around getting every aspect of your image in pin-sharp focus, but there are many occasions when

a shallow depth of field can help to make a subject stand out in the frame. This is particularly true of portraiture and wildlife. When a background is thrown out of focus, the subject in the foreground is allowed room to breathe and pops out of the frame. A shallow depth of field can make your image feel more three-dimensional. If you need some ideas to get you started, turn to page 36. You are free to choose any subject for your image, but just make sure that your lens is wide open when you shoot.

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In this shot from Frank Emonds we see that a shallow depth of field can help to draw out a single detail from an otherwise busy scene



Soft background and foreground

AS WE mentioned on the previous page, a shallow depth of field can help to draw a subject out from its surrounding environment and ensure the viewer's attention is held firmly on the most important aspect of an image. It's also worth noting that using a shallow depth of field can also work wonders when you spot a subject that is surrounded by a particularly chaotic environment.



© JULIE ARIES

Round Four Depth of field

We take a look at some tips to set you on your way to shooting creative shallow depth of field images



© VALERIA MORETTI

Getting creative

AS WE'VE seen, a shallow depth of field can help us to keep the most important aspects of an image in focus. But there's no reason not to take a much more creative approach and utilise a shallow focus to create something a little more creative. Throwing the whole image out of focus can add a sense of abstract to a scene. Choosing just the right subject and arrangement of shapes can give your image a fascinating and at times painterly quality that will hold a viewer's attention.

RULES 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2700-3000 pixels along its longest dimension, an unmounted print (max size 210 x 297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. 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You grant Time Inc (UK) and Sigma the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamped of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of Time Inc (UK), Sigma and their families may not enter this competition. Entries are judged by AP staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Sigma has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2015 competition will be to win Sigma products to the value of £2,000 RRP as at the date of notification. 15. Prizes are subject to Sigma standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entries on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. Time Inc (UK), Sigma or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of Time Inc (UK), Sigma or their associated group companies. 22. 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© TRISTAN MORPHEW

Bokeh

THE TERM bokeh is a Japanese word for the aesthetic quality of the out-of-focus areas of a photographic image. You'll generally get the best bokeh from a prime lens with a large aperture. Make sure you get close to your subject, get your main subject sharp and ensure that your subject is far away from the background you want out of focus. Bokeh works especially well when your background consists of bright, multicoloured lights, like those found in a city. That said, bokeh can also work very well in areas of verdant foliage.

Point of focus

PORTRAITURE and wildlife are two of the most exhilarating genres of photography. Just one image can highlight the character and personality of your subject. The one thing that can ruin an image is when the eyes are not in focus. This can be tricky when working with a shallow depth of field, but getting the eyes in focus creates a connection between the viewer and the subject.



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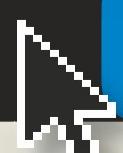
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Evening class

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Adding a gap

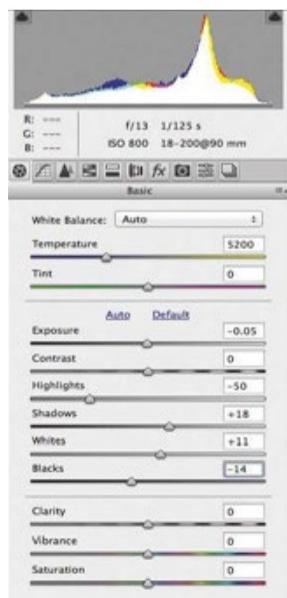
THE KEY element in Steve Oldfield's photograph is the relationship between the man on the left and the woman who is peering over sideways. Presumably, she is curious about a headline or photograph in the newspaper the man is reading. Personally, I think the photograph has been cropped too tightly in-camera. Ideally, there needed to be some empty space on the left edge of the photograph. It is not possible for me to elaborate too much on the steps I used to carry out the retouching, but, basically, I created a pen path outline of the man's sleeve and trousers to create a mask and nudged the coat and bag beneath the masked area. I then used Photoshop's retouching tools to create an outline edge to the coat and bag and thereby introduced a slither of space down the left side.



BEFORE

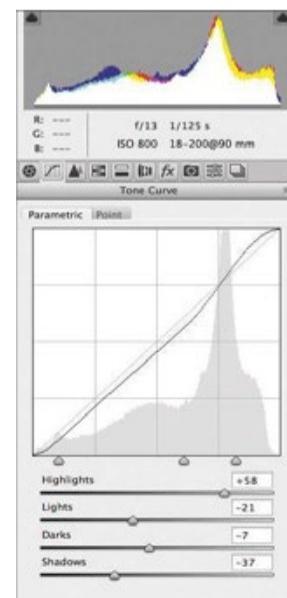
1 Improving tone contrast

There were a number of areas I could have sampled using the White Balance tool to set the white balance, but instead I selected the Auto option from the White Balance menu at the top of the Basic panel. I followed this by applying a few other Basic panel adjustments to improve the tone contrast.



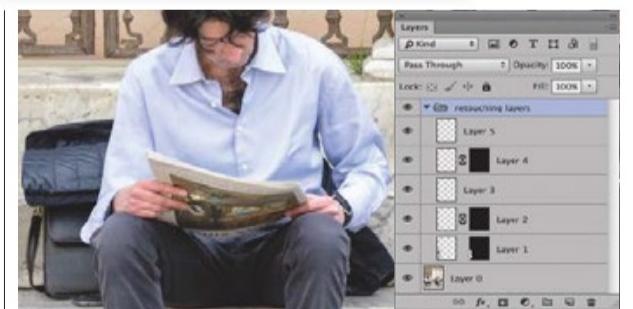
2 Optimising the image

I found there were limits as to how much I could do using the Basic panel sliders on their own. As a result, the first step I took was to optimise the image as best I could using the Basic panel. I then followed this by going to the Tone Curve panel to apply the tone curve shape shown here (right).



3 Creating an edge outline

I then opened the image in Photoshop, where, using a number of layers (some masked), I carefully introduced a small gap between the man's bag and coat, and the edge of the frame. Basically, I added an edge outline to the coat and bag that wasn't there in the original. Finally, I cropped the bottom of the photo.



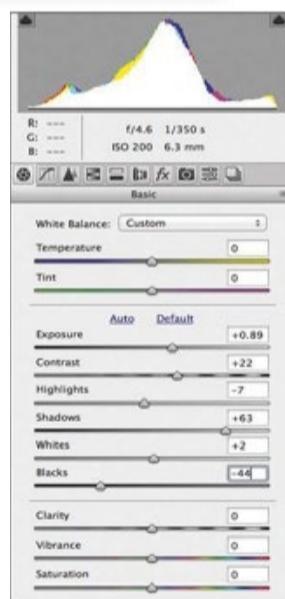
Composing a square crop

I SELECTED Phillip Eaglestone's photograph because I liked the content and thought it had potential, even if there were some technical failings to overcome. To be fair, the camera used was a basic Nikon Coolpix S200 and it looks like the lens had some smears on it, but I resolved this in post-processing. The main thing I did here was to tighten the composition to remove the more distracting elements (such as the man on the far right). The crop I applied helped to emphasise the triangular shape of the acrobat, the boy in the foreground and the man on the right, within a square crop. You will notice how the two other minor figures fit within the triangular shape as well.



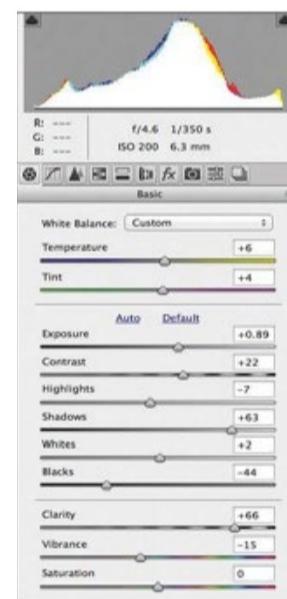
1 Balancing tone contrast

To start, I opened the JPEG master image via Camera Raw. Now, it so happened that the photographer had already processed this image via Camera Raw using an earlier process version. Here, I updated to Process 2012 and refined the Basic panel settings to lighten the image and balance the tone contrast.



2 Warming the whites

In this step I selected the White Balance tool and clicked on the stone church wall behind to make the white balance slightly warmer and less magenta. I also increased the Clarity to compensate for the slightly hazy appearance and reduced the Vibrance to achieve a more natural saturation.



3 Correcting perspective

I then went to the Lens Corrections panel and clicked on Full Upright correction to change perspective and reduced the scale slightly to 99%. Having done that, I then selected the Crop tool and applied a square-format crop as shown here, cropping tightly to focus on just the main people in this scene.



White balance adjustments

THERE are various ways you can adjust the white balance in Camera Raw or Lightroom. These work best when editing raw photos, but they can work with JPEG images too. Simply click on the Temperature and Tint sliders and drag to adjust. Or, go to the White Balance menu and select one of the preset options, or choose Auto, which will apply an auto-correction similar to selecting auto

white balance in-camera. Lastly, you can select the White Balance tool and click on an area that should be neutral in tone, such as white paper. Avoid selecting a tone that's too light, since there may be some clipping in the colour channels. For best results target a light neutral colour. Shown here is the white-balance tool in Lightroom, with an enlarged pixel view of the pixels you are sampling.



Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Fig Bags Hanborough

£305 • www.figbags.co.uk

Andy Westlake tries out a stylish leather hand-made satchel-style camera bag

At a glance

- All-leather construction with brass fittings
- Interior dimensions 12 x 24.5 x 30cm
- Holds a DSLR, 3-5 lenses and a 10in tablet
- Available in tan, navy, brown or black

WHILE there's a lot to be said for the protective properties of generic nylon bags, many photographers find themselves looking for something more individual and stylish. Fig Bags is a small English company that aims to satisfy this demand with its range of hand-crafted, all-leather, satchel-style bags. I tested the larger Hanborough, but a smaller Lincoln model is also available for £230 that would be nicely suited to a CSC system.

Beautifully crafted from thick leather with chunky brass fittings, the Hanborough is a good-looking bag that has been widely admired around the AP office (unusual for a camera bag). It's practical too, with a padded, soft-lined interior and two repositionable dividers. It's big enough to hold an enthusiast DSLR with three to five lenses, including a large telezoom such as a 70-200mm f/2.8.

A slimline internal pocket will accommodate a 10in-tablet, and there's a smaller external rear-zipped document pocket that will also take a 7in-tablet or e-reader. However, one disadvantage is that there are no other accessories pockets for such things as batteries, memory cards and filters.

Verdict

The Hanborough looks fantastic and is capable of transporting a surprising amount of kit. Even with a lot of weight on board, it's quite comfortable to carry, with a thick leather shoulder pad that moulds around your body. The thick leather exterior and internal padding should also keep your kit safely protected. It's expensive, but it should last a lifetime.



ALSO CONSIDER

Billingham Hadley Large

£164, www.billingham.co.uk

This classic British canvas-and-leather shoulder bag has a removable padded insert and a back pocket for documents or a tablet.



Ona The Union Street

£260, www.onabags.com

Capable of holding a DSLR, up to three lenses and a 15in-laptop, this bag is available in either all-leather or canvas, and a choice of colours.



ThinkTank Retrospective 7

£115, www.thinktankphoto.com

An attractive, casual-styled canvas bag, this holds a DSLR with two to three lenses, and an external rear pocket for a tablet or 11in laptop.



MaxStone IR Trigger

● \$50 ● us.maxmax.com



Users can trigger instantly or make use of the 3, 5, 7 and 10-second delays via the app

BORN from Kickstarter funding, the MaxStone is a smart IR trigger unlike any other. It links to your smartphone or tablet via Bluetooth 4.0, rests by your camera and gives the ability to trigger the shutter of

Canon, Sony, Nikon, Pentax, Minolta and Samsung cameras – providing the camera has an IR receiver.

Users can trigger instantly or with a delay of either 3, 5, 7 or 10 seconds from the app, providing the camera is within Bluetooth distance. In testing, we found that the camera worked fine within a 25m distance. Inside the app are four options: timelapse, bulb auto, bulb manual and video. The bulb option can be preset to work for a fixed amount of seconds, or users can manually control the bulb shooting time. Video stops/starts video shooting and timelapse is a intervalometer feature.

Users can set an interval between one second and one day.

There's also a host of other great features, including the ability to monitor temperature, altitude and pressure to help predict rainstorms, which is a big advantage when shooting long timelapses outdoors. Also, the MaxStone has a Find feature that, when connected to the phone, will tell users how far away

the MaxStone is and will alert users if it leaves the 80ft range. This is great for keeping on your camera or bag to prevent it from being stolen.

Although primarily designed for iOS, I found the MaxStone worked well using an HTC M8 running the latest Android OS. The company adds that it is currently working on improving the Android app too. In all, the MaxStone is a really good trigger and it's absolutely packed with useful features.

Callum McInerney-Riley



The MaxStone links your smartphone to your camera using Bluetooth

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Photographer
Testbench
GOLD
★★★★★

Amateur Photographer

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At a glance

- Shoots only in monochrome
- 24-million-pixel, full-frame CMOS sensor
- ISO 320-25,600
- 3in, 921,600-dot fixed LCD
- Leica M mount
- £5,750 body only

Leica M Monochrom

Leica's new M Monochrom (Typ 246) rangefinder is an updated version with a full-frame black & white-only CMOS sensor. **Callum McInerney-Riley** takes a look

For and against

- | | |
|--------------------------------------|---|
| + | Brilliant dynamic range |
| + | Leica M-mount has a large range of superb lenses |
| + | Basic and traditional photography controls similar to a film camera |
| + | Good at high ISO sensitivities |
| - | Viewfinder frame lines are only an approximation |
| - | Limited to monochrome |
| - | Prone to highlight clipping |

Where in the range



Leica M-E

Price £4,700

The Leica M-E features the 18-million-pixel CCD sensor that was commonly used in older Leicas.



Leica M-P

Price £5,230

The Leica M-P is similar to the M Monochrom, with a 24-million-pixel, full-frame CMOS sensor, but shoots in colour instead of mono only.

Data file

| | |
|---------------|---|
| Sensor | 24MP, full-frame CMOS sensor |
| Output size | 5952 x 3968 pixels |
| Lens mount | M mount |
| Shutter speed | 8secs-1/4000sec + bulb |
| ISO range | ISO 320-25,000 |
| Metering | Classic, advanced |
| Exposure comp | ±3EV in 1/3-stop steps |
| Drive | 4 frames per second |
| Movie | Full HD (1920 x 1080) at 24/25fps |
| LCD | 3in, 921,600-dot fixed LCD |
| Viewfinder | Bright-line optical viewfinder, 0.68x magnification |
| Focusing | Coincident-image rangefinder |
| External mic | 3.5mm stereo via adapter |
| Memory card | SDHC, SDXC |
| Power | 7.4V li-ion battery, 1800 mAh |
| Dimensions | 138.6 x 80 x 42mm |
| Weight | 680g body only |

In May 2012, Leica announced its first M Monochrom rangefinder. Modelled on the Leica M9, it boasted an 18-million-pixel CCD sensor with the unique feature that it shot only black & white images. Many non-Leica users cannot understand why anyone would want to restrict themselves to shooting solely in black & white, when colour images can be converted to mono in post-production. However, Leica photographers – many of whom are more likely to shoot in black & white than in colour – pride themselves on being different in their approach to photography, and the thinking behind the camera's development is as bold as it is strange. The original M Monochrom is a popular camera and is used by many Leica enthusiasts. Now, three years on, there's a new M Monochrom in the form of the Leica M Monochrom (Typ 246), which boasts Leica's newly

Thanks to the excellent dynamic range of the Leica M Monochrom, it's easy to capture high-contrast scenes without losing detail in the shadows and highlights



developed CMOS sensor along with a host of other improvements.

Features

The new Leica M Monochrom (Typ 246) was launched in April, just eight months after the release of the Leica M-P (Typ 240), and it has an identical body shape to that camera. Both feature the same Leica-developed, 24-million-pixel, full-frame CMOS sensor, which does not use an optical low-pass filter. However, the M Monochrom's sensor doesn't have a colour filter array (CFA), either. The removal of these two filters has a positive effect on image quality, resulting in sharper images, better dynamic range, better high ISO performance and no colour noise artefacts.

Removing the CFA also means that more light can reach the sensor and, as a result, the sensitivity range of the M Monochrom is ISO 320–25,000. While luminance noise at ISO 320

'Leica photographers pride themselves on being different... the camera's development is as bold as it is strange'

will be less than it would be with the CFA present, not having the low base of, say, ISO 100, is a disadvantage. Losing 1.5 stops at the low end makes shooting in bright conditions more difficult, although this can be rectified by the use of a neutral density filter.

The M Monochrom uses Leica's Maestro processor, which is a bespoke chip based on the Fujitsu Milbeaut media processor. This is the same processor as that used in the Leica M and it is claimed to be three times faster than the sensor used in the original M Monochrom. There's a 2GB buffer that allows 4 frames per second shooting for a total of 30 frames. Users can select shoot in JPEG, compressed raw, uncompressed raw or a combination of raw +

JPEG simultaneously.

Leica's M mount is fitted to the M Monochrom. M-mount lenses are arguably the best currently available, with a host of models boasting incredible sharpness. However, while their brilliance is accompanied by suitably substantial prices, Leica is keen to point out that lenses from its discontinued R-mount SLR system will also fit onto its M-series models using an adapter. Most other lenses can also be used, including old manual SLR optics, with the right adapter. These generally can't be focused using the optical rangefinder, so will work best in live view mode.

The M Monochrom records video in 1920 x 1080 full HD resolution or 1280 x 720 HD

resolution at either 24 or 25 frames per second, all in black & white. A built-in mono microphone is featured on the top left of the camera, although it's possible to record stereo sound using a microphone that attaches to an adapter on the hotshoe.

There are a number of add-ons available for the M Monochrom, including a version of the Summicron-M 35mm f/2 Asph (£2,500) and Summilux-M 50mm f/1.4 Asph (£3,125). These lenses have a black-chrome finish that matches the subtle black of the new camera. Unlike with a black & white conversion from a digital file, there is no colour information in which to lighten or darken an individual colour channel on the M Monochrom. However, in August Leica will be releasing yellow, orange and green colour filters in 39mm and 46mm sizes for controlling the tonal contrast (prices to be announced). The optional



Most Leica M lenses have barely any distortion. This helps keep lines straight



Shooting at 4 frames per second helps you capture well-timed shots

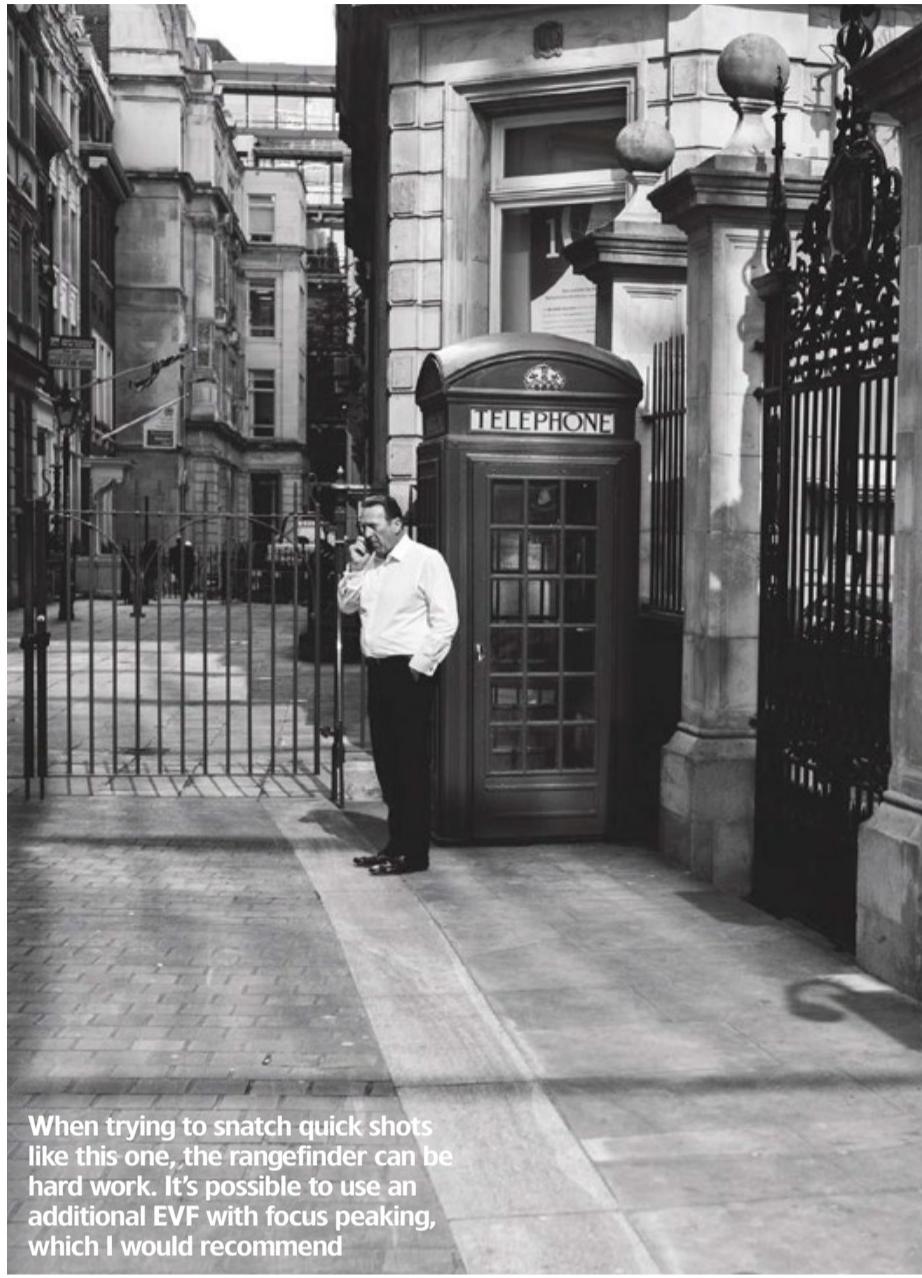
 handgrip for the Leica M will fit the M Monochrom, adding both GPS and tethering for studio photographers. Many other Leica M accessories can be used too.

Raw files from the M Monochrom are saved in Adobe DNG format. A copy of Adobe Lightroom comes included with the

camera, which is among the best post-production software available.

Build and handling

My first impression on picking up the new Leica M Monochrom is that it is a lot heavier than I expected, weighing a hefty



When trying to snatch quick shots like this one, the rangefinder can be hard work. It's possible to use an additional EVF with focus peaking, which I would recommend

680g without a lens. The heavy weight is due to its construction, as the body is made from die-cast magnesium-alloy, with brass top and base plates. It is finished in black chrome, with a leatherette grip surrounding the camera's front. Leica says the camera is designed to be discreet, and with an all-black matt finish – and no famous Leica red-dot branding – it is exactly that.

Like most Leica cameras, the control layout of the new M Monochrom is very simple. On the top-plate is the shutter-speed dial, the shutter button and an on/off switch that is used for drive modes, single continuous and self-timer. The shutter button goes from 8secs to 1/4000sec with automatic and bulb modes also included.

Manual aperture control rings are featured on all Leica M-mount lenses. Next to the shutter button is a silver button marked M for movie record. Along the left side of the LCD are six buttons that cover live view on/

off, play for reviewing photos and video, a delete button, ISO button, menu and set button used to confirm settings. On the opposite side of the LCD is an info button and a four-way controller for navigating the menus, and a scroll wheel for adjusting settings. On the front of the camera is a switch that allows users to manually select frame lines inside the viewfinder, with three paired options of 28mm/90mm, 35mm/135mm and 50mm/75mm available.

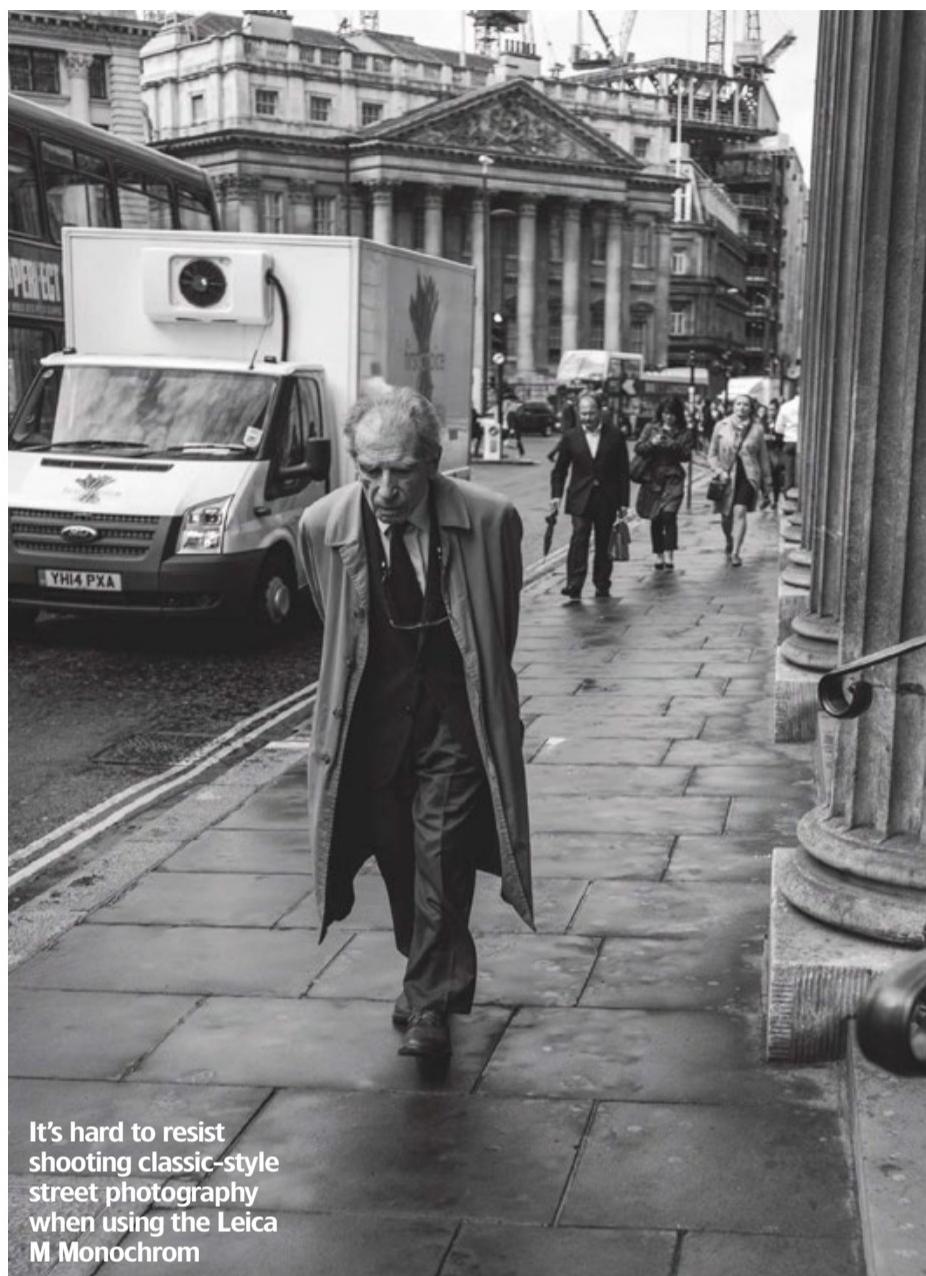
The info button is a useful feature, as tapping it while shooting shows an on-screen information display including battery status and how much space is on the SD card. Also, when reviewing images, the button shows highlight/shadow clipping and setting details of each shot.

LCD, viewfinder and focusing

Rangefinders provide a very different user experience. For those who haven't handled this type of camera, using its viewfinder is like looking through



Removing the plate via a latch on the base of the camera reveals the battery and SD card slot



It's hard to resist shooting classic-style street photography when using the Leica M Monochrom

a window, and inside that window are small frame lines where your picture will be composed. Street photographers, in particular, love rangefinders, as the entire scene can be seen and composed within those frame lines.

In the centre of the rangefinder is a small box that is coupled to the focusing of the lens. To correctly focus on an area of the scene,

the image in the small box needs to align itself with the rest of the viewfinder.

However, we're talking about a very small box, and when working with wide-aperture lenses it can be quite difficult to get the focus right as any slight inaccuracy will mean the focus has missed. You are very much dependent



The Olympus VF-2 in black, attached via the accessory port

Focal points

Featured highlights of the Leica M Monochrom

No colour filter array

There are no colour filters over the sensor, which enables the M Monochrom to shoot exclusively in black & white.

CMOS sensor

With no optical low-pass filter, Leica's new 24MP full-frame CMOS sensor delivers

sterling image quality.

Movie-record button

The discreet silver M button on the top of the camera is for starting and stopping movie recording.

Mono mic

A built-in mono mic sits on the top of the camera. The accessory hotshoe can also take an external mic for stereo sound.

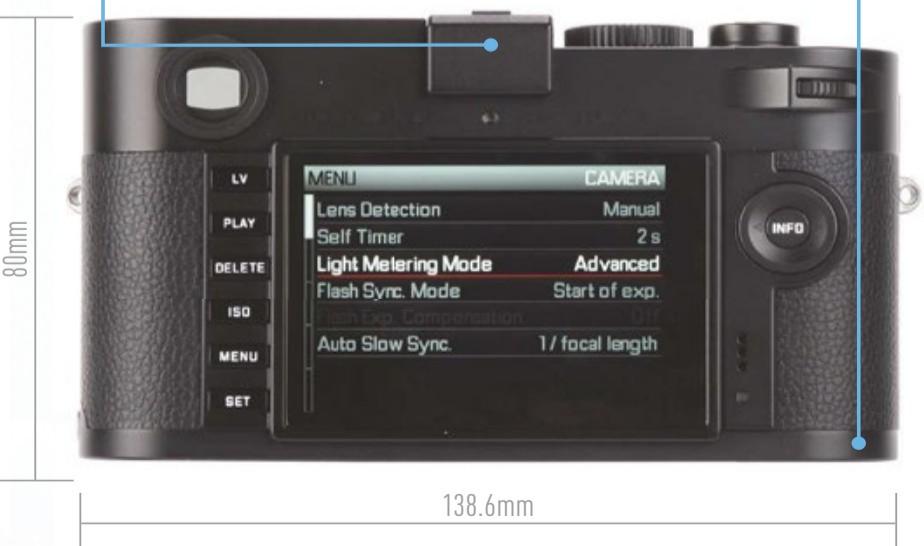


Accessory port

The accessory port is used to take accessories such as an external mic or an electronic viewfinder, although these cannot be used simultaneously.

Removable base plate

There is a latch at the bottom that releases the plate to allow access to the battery and SD card.





Images from the M Monochrom have incredible detail and great tonal depth

on having good vision and the ability to see what you are focusing on when using a rangefinder and it's also quite time-consuming. The more you use it, the quicker you get, but it's still not particularly fast. Thankfully, I have very good vision, and although I would say using a rangefinder is hard work, it's very precise, incredibly enjoyable and gives a great deal of satisfaction when you nail the focus perfectly.

For those who struggle with the rangefinder, there is always live view or an optional electronic viewfinder (Leica Visoflex EVF2, £360) that can be attached to the hotshoe and accessory port. When I was at a Leica Meet event for Leica users, I noticed that the large majority of the devout M-system shooters were using the identical Olympus VF-2 viewfinder instead. This EVF translates what the LCD is doing into the viewfinder, complete with focus peaking and magnified live view display.

When trying to focus the Leica Noctilux-M 50mm f/0.95 Asph lens wide open, the live view with a 10x magnification enlargement was the only way to get close to focusing the lens properly. In this situation, an optional viewfinder would have been useful. The viewfinder is also helpful for composing shots quickly using focus peaking, as the rangefinder usually requires the photographer to line up the centre of the rangefinder, focus and then recompose the shot – unless you're taking an educated guess.

With a resolution of 921,600 dots, the 3in screen is one of the best we have seen from Leica. The anti-reflective coating does a good job of cutting reflections, and provides good visibility in bright light. One slight downside, though,

is that the screen has a slow refresh rate in comparison to those of many other cameras.

Metering

There are two settings on the M Monochrom. Advanced is evaluative metering that meters from the image sensor, and Classic is inherited from Leica film cameras. Classic meters from grey-painted blades on the shutter curtain and provides centreweighted metering, but is less accurate than Advanced.

Thanks to the camera's great dynamic range, it is possible to bring up a lot from the shadows, but once the camera goes near the white point of highlight details there's very little that can be brought back. Highlights tend to clip very easily with evaluative metering. Throughout my time shooting with the M Monochrom I used between -0.3EV and -1EV exposure compensation to prevent highlight clipping. With stacks of detail that can be brought back from the shadows and midtones, it makes sense to shoot in this way and protect the highlights. However, it would have been useful to see a highlight-protection metering system of the kind found on the Nikon D810 and the Nikon D750. I think this would greatly benefit this Leica and play to the strengths of its sensor.

Dynamic range

With the M Monochrom's excellent dynamic range and small amount of luminance noise from the sensor, it's possible to pull up a lot of detail from the shadows. Also, with no colour filters and no colour noise or artefacts that come with it, the shadow slider can be pushed more than usual (3 or 4 stops) before the image is affected by noise.

AP

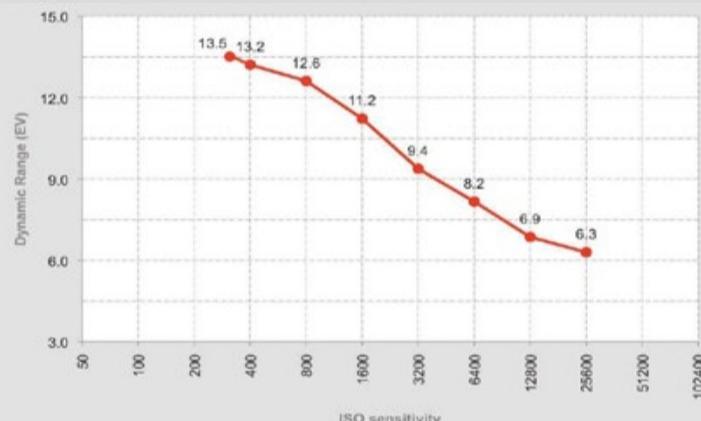
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

LEICA'S unique monochrome sensor has imaging properties quite unlike conventional Bayer-pattern sensors, and the full extent of its capabilities is revealed in our tests. With every individual sensor pixel providing discrete luminance data for its location in the image, there's no need for any additional processing such as demosaicing or white balancing to construct the final photograph (beyond gamma correction of the sensor's linearly-recorded data). The result is superb pixel-level resolution, and an incredibly fine organic noise pattern.

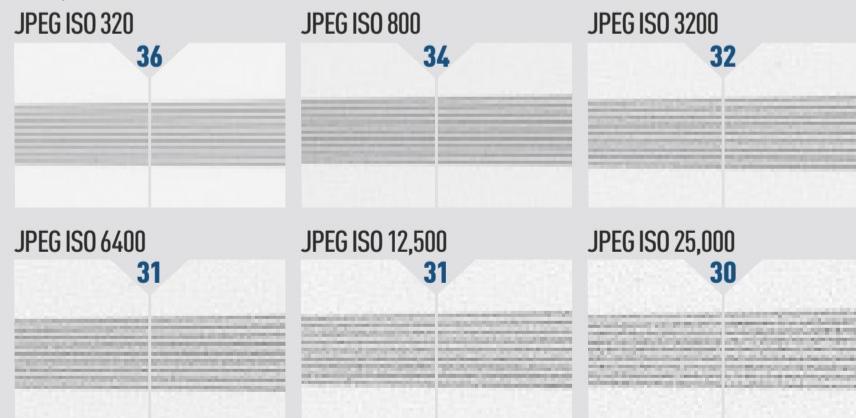
With the low noise comes impressive dynamic range at low ISO sensitivities – in fact, they are among some of the highest we've seen. This means there's a huge amount of latitude to recover shadow detail from low ISO raw files. The flip side of this, though, is that no clipped highlight detail is recoverable at all – once it's gone, it's gone.

Dynamic range



At its base sensitivity of ISO 320, the M Monochrom delivers a remarkable 13.5 stops of dynamic range according to our Applied Imaging tests. In practical terms, this means you can recover at least 3.5 extra stops of shadow detail before noise becomes a problem. Dynamic range remains impressive even at ISO 3200, with 9.4EV recorded, which means that there's still some leeway for processing, and it's only at the top two ISO settings that it drops below 7EV.

Resolution



With its 24-million-pixel, full-frame sensor that has no optical low-pass filter, the M Monochrom does remarkably well in our resolution tests. At ISO 320 the lines of the chart are clearly delineated to 3600lp at least, with only a hint of blurring and aliasing at higher frequencies. The fine-grained noise pattern also means that resolution barely drops at all as the ISO is raised, still exceeding 3000lp even at the top sensitivity of ISO 25,000.



Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.

JPEG ISO 320



JPEG ISO 3200



JPEG ISO 12,500



JPEG ISO 800



JPEG ISO 6400



JPEG ISO 25,000



What's most remarkable about this series of crops at increasing ISO sensitivities is how little there is to see. Image quality is excellent at the base setting of ISO 320, with high levels of detail and barely any visible noise. Tonality is excellent too, with subtle distinctions between shades of grey. Impressively, though, the image quality is practically indistinguishable through to ISO 1600, and it's only at ISO 3200 that the barest hint of luminance noise starts to creep in, which even then is only visible when viewing images on-screen and examining them for pixel-level detail. Even at ISO 6400, while noise is more visible, it has minimal negative effect on the image, instead resembling exceptionally fine film grain. It's only at ISO 12,500 and 25,000 that image quality is really affected, with a clear loss of shadow detail.

The competition



Sony Alpha 7R

Price £1,340 (body only)

ISO range 50-25,600 (extended)

Sensor 36.4MP full-frame CMOS sensor

The Alpha 7R is an interchangeable-lens camera that has a 36.4-million-pixel full-frame sensor and no optical low-pass filter. It features the Sony FE mount, which can take a variety Leica lenses with the use of an adapter.



Sony Cyber-shot DSC-RX1R

Price £2,150

ISO range 100-102,400 (extended)

Sensor 24.3MP full-frame CMOS sensor

The RX1R has a 24.3-million-pixel full-frame sensor without an optical low-pass filter. The fixed 35mm f/2 lens delivers great images, and the camera is very small and portable.



Fujifilm X-Pro1

Price £650 (body only)

ISO range 100-25,600 (extended)

Sensor 16.3MP APS-C X-Trans CMOS sensor

Designed with the classic rangefinder style in mind, the X-Pro1 is a discreet camera, popular with street photographers. The X system has a wide range of X-mount lenses and some excellent film-simulation modes.

Our verdict

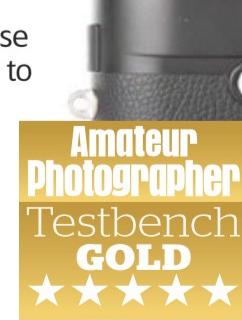
MENTION the Leica M Monochrom and the question most people ask is, 'Why would you want to limit yourself to shooting black & white only?' Well, aside from the personal preference argument, the big advantage comes from doing away with the colour filters. This means no colour noise or artefacts that would be present in images shot in colour and converted to black & white. Also, the removal of the colour filters make the sensor more sensitive to light and help the sensor achieve a better dynamic range.

With black & white photography it's certainly an advantage to have this brilliant dynamic range and tonal depth. Noise starts to become visible in shots at the ISO 1600 sensitivity, but as it's solely luminance noise it gives the image a 'filmic' quality, and rather than become burdensome it often adds character to the images. I would happily use images right up to 6400 without being fazed by the level of luminance noise.

The image quality on

previous Leica M cameras has never been of class-leading quality, but the recent switch to using a CMOS sensor has brought Leica forward a lot. It's on a par with the best full-frame sensors available, delivering a fantastic dynamic range and it can resolve a very impressive amount of detail. Coupling this sensor with the strong lens line-up and the small, discreet body of the Leica M Monochrom makes this a serious piece of kit, but you'll certainly pay a premium for it.

Although the M Monochrom is ludicrously expensive, it has some real character to it and that's what you buy into. When you buy a Leica, you buy into an ethos about photography. The button layout and the build of the camera have a traditionalist quality. There's nothing else quite like it and you either subscribe to it or you don't.



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Tough compacts

Compact cameras have come under serious threat from smartphones, yet there remains high demand for tough compacts that can survive anything they're thrown at.

Michael Topham subjects six to an underwater test

Compact cameras have been overshadowed by the convenience and practicality of smartphones in recent years, but it's important to remember that not all smartphones feature a tough, rugged or waterproof design and are not the best cameras to use when you're faced by a challenging shooting situation. Taking snapshots around the pool, shooting on the beach or using a camera on the slopes during winter presents a high risk of damage and costly repair bills, unless you decide to take a tough compact with you that can shrug off anything that's likely to break a camera.

Here at AP we make every effort to test cameras under the type of conditions and environments with

which they'll see regular use, so with six of the hottest tough compacts arriving at the office, we didn't waste any time in finding out how well they performed underwater, before subjecting each camera to a gruelling shockproof and freezeproof test. Out of the six, two models stood out from the pack in these tests: the newly announced Olympus Stylus Tough TG-4 and the Panasonic Lumix DMC-FT5, which, despite being two years old, performs well and represents good value for money at under £250. Over the page we pit the brand new TG-4 against the older Lumix FT5 to find out how they compare, before rounding up the best of the rest from the likes of Canon, Nikon, Fujifilm and Ricoh.



Fancy owning an indestructible camera to take away on your summer holiday? We reveal the best of these six over the page

Unlike the FT5, the TG-4 has a centrally positioned lens, which is a gateway to a range of accessories and protective cases



Olympus Tough TG-4 or Panasonic Lumix FT5?

Is the two-year-old **Panasonic Lumix DMC-FT5** still a match for its rivals, or has **Olympus** produced something revolutionary in the new **Stylus Tough TG-4**?

There's been a long-standing rivalry between Olympus and Panasonic when it comes to tough compacts. Over the years we've seen superb examples from both manufacturers, but let's not forget that Olympus has the greatest heritage in this sector and was first to pioneer the creation of a virtually indestructible pocket compact with the Stylus 720 SW – back in 2006.

The big news with regard to Olympus's new flagship tough compact, the Stylus Tough TG4, is that it's the first of its kind to offer the ability to shoot in raw – a feature we've been longing a tough compact to offer for quite some time, and one you won't find on either the Panasonic Lumix DMC-FT5 or any other of the four alternatives you'll find on page 54.

The option to retain highlight detail, adjust colour temperature and apply noise reduction easily in post production gives the TG-4 a huge advantage, but what about the other key features and how does it compare in real-world use to the older, yet still respectable FT5?

Features

Whereas the TG-4's lens sits central to the body, the FT5 lens is offset and offers a slightly greater reach at the long end of the zoom. The FT5's 4.6x optical zoom is equivalent to 28-128mm with a variable aperture of f/3.3-5.9, compared to the TG-4's 4x optical zoom that's equivalent to 25-100mm. While those after a longer zoom might be tempted by the FT5, the faster maximum aperture opening of f/2-4.9 on the TG-4 enables the use of faster shutter speeds and lower ISO settings when faced by low-light situations. Directly behind the lenses on both cameras lie 16MP sensors, which team up with a TruePic VII image processor on the TG-4 and Panasonic's Venus Engine on the FT5.

Turning the pair on at the same time revealed an identical start-up speed, although the TG-4's response in general operation and acquiring focus both above and below water is perceptibly faster. While generally best avoided on compacts with such small

1/2.3in-sized sensors, the highest ISO setting on the TG-4 (ISO 6400) is also a stop better than that on the FT5. In these early stages it might seem like the TG-4 is a cut above its rival, but the FT5 is no slouch and offers the faster continuous burst of the two, being capable of a full-resolution burst at up to 10fps – twice as fast as the 5fps burst of the TG-4.

At the rear, each camera has a fixed 3in, 460,000-dot screen, but again the TG-4 comes out on top in this respect and doesn't suffer from the same lag the FT5 displays. Both cameras offer ±2EV exposure compensation control and there's a wide selection of shooting modes.

Delve a little deeper and you'll discover that the TG-4 has a greater selection of underwater modes and offers the convenience of charging via USB, whereas the FT5 relies on an external mains-powered wall charger.

Build and handling

Both cameras are built to survive harsh conditions, and where the

FT5 is shockproof up to 2m, the TG-4 can survive from being dropped from a height of 2.1m. Both are crushproof to 100kg and freeze proof to -10°C, but the TG-4 can be used 2m deeper below the surface of the water and at depths to 15m. The TG-4 is 30g heavier, but its mode dial provides faster access to the cameras shooting modes straight from your thumb.

The positioning of the FT5's zoom buttons at the rear make it slightly easier to operate the zoom compared to the TG-4's zoom lever on the top-plate, and I much preferred the original zoom-button configuration on the older TG-2 and TG-1 models. On the subject of the zoom, our speed tests revealed that both cameras take 2.3secs to get from wideangle to full telephoto. Both cameras feel comfortable in the hand, but the textured thumb rest and front grip on the TG-4 offers slightly better purchase underwater with slippery hands. Added to this, the TG-4's raised shutter and on/off buttons on the top-plate were more comfortable to operate.

Image quality

When it comes to the detail each camera resolves, the TG-4 has the edge on its rival. Rich colour and



OLYMPUS STYLUS TOUGH TG-4

Set to Auto mode, the TG-4 resolved excellent detail in dark shadow areas



PANASONIC LUMIX DMC-FT5

The FT5's auto white balance renders scenes slightly cooler than the TG-4's



OLYMPUS STYLUS TOUGH TG-4

Vibrant and faithful colours were recorded in the TG-4's underwater mode



PANASONIC LUMIX DMC-FT5

The FT5's underwater shots don't show the same vibrancy or saturation

sharp images are captured by the FT5, although the 22 lines per picture height (l/ph) it recorded at ISO 100 on our resolution chart proved no match for the 26l/ph readout from the TG-4. A close inspection of our lab results also told us the TG-4 is superior at controlling noise.

For the finest image quality, users will want to make use of the TG-4's raw functionality, but the JPEGs it produces are pleasing straight out of the camera. Comparing JPEGs side by side revealed that images taken by the TG-4 at ISO 800 and above were sharper, better saturated and feature less luminance noise.

With cameras set to their underwater modes, the FT5's underwater images were well exposed, but the final result failed to match the well-saturated and vibrant shots from the TG-4. Rich blues and faithful skin tones combine with the TG-4's rapid AF system and fast processing speeds to make it a pleasure to use below water's surface. Only Ricoh's WG-5 (see page 54) came close to producing as good a result from our underwater tests, although its autofocus response, continuous burst rate (1.5fps) and slow zoom has nothing on the TG-4's performance and handling.

Our verdict

The Panasonic Lumix DMC-FT5 is robustly made and represents good value for money for anyone working to a £250 budget. Put it up against the Olympus Stylus Tough TG-4, though, and you realise it is starting to show its age and, as all our challenging tests have proven, the TG-4 is the clear winner of the two. Yes, the FT5 can shoot faster in burst mode and offers NFC for instant wireless pairing, but the TG-4 excels in all the key areas you want a tough compact to shine. Its super-speedy autofocus system, useful mode dial, wireless connectivity and USB charging all add up to make it a pleasing camera to use, which it backs up with superb images both above and below water. The best feature of all is its ability to shoot in raw and offer unsurpassed control at the editing stage, not forgetting the excellent range of converters, lights, covers and cases that are available for those who want to get even more adventurous. It's not the cheapest option in the tough compact market, but the old saying of you get what you pay for is certainly true in the case of the Olympus Stylus Tough TG-4.

Both compacts
were subjected to
a freeze test and
the Olympus TG-4
was the fastest of
the two to fire up
out of its block of
ice. It turned on
within 28secs and
allowed us to take
a shot 25secs
later. The Lumix
FT5 took 54secs
to turn on and
allowed us to
take a shot in just
over 2 minutes

Data file

**Olympus Stylus
Tough TG-4**

Price £350

Sensor 16MP

Sensor size 1/2.3in

Lens 4x optical
(25-100mm) f/2-4.9

ISO 100-6400

Display

3in, 460,000 dots

HD video

Full HD 1920 x 1080

Connectivity Wi-Fi

Dimensions

111.5 x 65.9 x 31.2mm

Weight 247g

Data file

**Panasonic
Lumix DMC-FT5**

Price £250

Sensor 16.1MP

Sensor size 1/2.3in

Lens 4.6x optical
(28-128mm) f/3.3-5.9

ISO 100-3200

Display

3in, 460,000 dots

HD video

Full HD 1920 x 1080

Connectivity Wi-Fi

Dimensions

109.2 x 67.4 x 28.9mm

Weight 214g

**Amateur
Photographer**
Testbench
Recommended
★★★★★





The D30's underwater mode rendered our scene less faithfully than others

Canon PowerShot D30

● £230 ● www.canon.co.uk

Canon's PowerShot D30 lets you shoot underwater to a depth of 25m, can sustain a drop from 2m and is freeze proof to -10°C. It employs a 12.1MP CMOS sensor with a DIGIC 4 processor to deliver an ISO range of 100-3200. The 5x zoom (28-140mm) has a variable aperture of f/3.9-4.8, but this isn't as fast as its Nikon, Olympus or Ricoh rivals. The D30 is not the most responsive of the six cameras on test here, either, and only manages a 1.9fps continuous burst, which made it more challenging to get a perfect shot underwater. The rubber grips at the front and rear prevent it sliding out of your hands when they're wet, while the 3in,

461,000-dot screen automatically rotates images as the camera is tilted. Also, thanks to its concise menu and large buttons, it couldn't be easier to set up and use. Our sample's screen was susceptible to light scratches, though, and there's only one locking catch on the battery door. The D30 has a metallic-blue finish and adds GPS to keep track of your journeys by assigning location data. Images are rich in colour and well exposed, handling noise slightly better than the Nikon Coolpix AW130 and Fujifilm FinePix XP80 at high ISO. The main downfall is its lack of Wi-Fi connectivity and GPS.

**Amateur
Photographer**
Testbench



The XP80's auto white balance system resolves faithful colours underwater

Fujifilm FinePix XP80

● £170 | www.fujifilm.eu/uk

The Fujifilm FinePix XP80 is the most affordable of the six models on test here. Waterproof to a depth of 50ft, freeze proof to -10°C and shockproof to a height of 1.75m, it has a 5x optical zoom lens (28-140mm) with a variable aperture of f/3.9-4.9. Smaller than its competitors, the XP80 has a slightly smaller 2.7in, 460,000-dot display at the rear, with its 16.4MP sensor offering an ISO range of 100-3200.

Users will find there's the option to shoot at up to ISO 6400, although this setting is only effective when the image size is set to M (8MP) or S (3MP). Like all its challengers here, it provides ±2EV exposure compensation

from the D-pad and just beneath this is a Wi-Fi button to instantly pair it with a mobile device running Fujifilm's Camera remote app. Its small design is best paired with those who have small hands, while the plastic feel and finish of the fascia doesn't seem to match the robustness of its rivals. USB charging is another perk, and despite it showing a tendency to underexpose more than its rivals, underwater colour is good. Noise starts to affect the level of detail that's recorded beyond ISO 400, and ISO 3200 and 6400 should be avoided. Blue, yellow and black versions are also available.

**Amateur
Photographer**
Testbench



Like the Canon D30, the AW130's underwater images feature a cyan cast

Nikon Coolpix AW130

● £280 ● www.nikon.co.uk

Available in black, yellow, red and blue, as well as a more unusual camouflage finish, the Nikon Coolpix AW130 has a 16MP CMOS sensor and 5x zoom (24-120mm) that benefits from being slightly faster (f/2.8-4.9) than its Canon, Panasonic and Fujifilm rivals. Cold-resistant to -10°C, shockproof from 2m and usable at depths of 30m underwater, it boasts an altimeter and depth gauge, with convenient Wi-Fi and GPS buttons at the side. The 3in, 921,000-dot screen displays a beautifully crisp and clear image, but underwater the camera was sluggish at acquiring focus on our model swimming towards the camera, and failed to

produce the most accurate white balance. Lens-shift VR and electronic VR team up well to compensate for handshake, but the rear of the camera is busy with buttons, which I found to be a little on the small side in use. The addition of a USB port is a big plus for charging on the move and the camera feels comfortable to hold in the hand. The dynamic-range performance is impressive, coping well in scenes with high contrast. Detail from the 1/2.3in sensor is good, but noise starts to have a serious effect on sharpness at ISO 800 and beyond, so it's not recommended to push it too far.

**Amateur
Photographer**
Testbench



The WG-5's underwater performance is on a par with the excellent TG-4

Ricoh WG-5

● £260 ● www.ricoh-imaging.co.uk

The WG-5 shares similarities with the excellent Olympus Stylus Tough TG-4, not least its 4x optical zoom (25-100mm), which features a bright f/2-4.9 variable aperture that's ideal for shooting faster in low light. The 16MP sensor offers a sensitivity range of ISO 125-6400, and at the rear it sports a 3in, 460,000-dot screen. Equipped with an electromagnetic compass and GPS function that records location information on the image data, it also features six LED lights around the lens to help illuminate macro subjects in its digital microscopic mode. Waterproof to 14m, shockproof from 2.2m and freeze proof to -10°C, the WG-5

has a front-facing LCD to display the time, plus a choice of altitude or barometric pressure. With a non-slip grip, it's a pleasing camera to handle and operate under water. Its main downfalls are its dated menu system and lack of Wi-Fi connectivity. Images straight out of the camera aren't quite as rich or vibrant as its rivals, but are faithful nonetheless. The WG-5 can be charged by USB, displays good retention of highlight detail and controls noise well up to ISO 800. Detail deteriorates beyond ISO 1600, but at lower sensitivities the resolution is on par with the TG-4.

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Sharper shooting

Q I have an AF-S Micro Nikkor 60mm f/2.8G ED lens, but find that, when in general use, the images are not as vivid as those taken with 'pro' lenses. The Sigma 50mm Art promises improved image quality, but lacks weather sealing. As my preferred method of photography is to fix a prime lens for the day, using a carrier bag as a rain cover (so far with no moisture problems), would I get away with this method with the Sigma, or should I be looking at the Nikkor 58mm for more punch? Alternatively, would any of the Nikkor 50mm f/1.4 primes offer an improvement on the 60mm?

I welcome your suggestions. My camera is a Nikon D800. **Clive V Atkinson**

A Without looking at your images, it's difficult to understand why you're disappointed with the AF-S Micro Nikkor 60mm f/2.8G ED. Like most macro lenses, it has a reputation for being a fine performer, being very sharp, with practically no distortion and minimal chromatic aberration, so it really should be giving you excellent results.



It may just be that you need to verify that your lens is performing correctly on your D800. For example, one common problem when shooting with fast primes is incorrect autofocus calibration, which is dependent upon how well matched your particular

lens is to your camera. This can be checked by placing the camera on a tripod and first taking a picture using AF, then repeating the process using manual focus with magnified live view. If this shows that the AF is out, it can be fixed using your camera's micro-adjust function. If shooting handheld, it's also important to keep shutter speeds rather faster than you might expect when using a high-resolution camera like the D800. Personally, I wouldn't use anything slower than 1/125sec, and aim for even higher when shooting close-ups.

If you can't get the 60mm to perform to your requirements, then the Sigma 50mm f/1.4 DG HSM | A should be an excellent choice. Not only is it sharper than any Nikon 50mm f/1.4, especially at larger apertures, but it's also substantially sharper than the more expensive AF-S Nikkor 58mm f/1.4G. Indeed, the 58mm isn't an especially sharp lens – it's based around the idea of giving unusually attractive out-of-focus backgrounds. Whether this will suit your needs depends on the subjects you shoot.

Andy Westlake

Stop confusion

Q The stop settings on my fixed-focus Fujinon XF 23mm f/1.4R lens, which I use on my Fujifilm X-T1, show 'A' for the auto setting next to f/16. Does placing the setting between the A and the 16 have any effect on the stop setting used, or is this sort of 'no-man's land' and therefore to be avoided? For example, can I get, say, f/18 or f/20?

Peter Sarreti

A On your 23mm lens, as with other Fujifilm optics, the gap between f/16 and the 'A' position has no function – you can't set a smaller aperture than f/16. You can verify this by setting the aperture ring between the two positions and looking at the camera's

display. This will either show f/16, or that you've switched across to either program or the shutter-priority mode (depending on whether the shutter-speed dial is set to A or not).

Andy Westlake

A better model

Q I am a photography student at present and am about to go to university. My current camera is a Fujifilm FinePix SL260, but I'm hoping to upgrade to a Nikon and wondered whether you might have any suggestions as to which Nikon I should upgrade to?

The features I'm particularly looking for would include interchangeable lenses and the ability to shoot raw-file format. Ultimately, I would like to keep to a budget of under £1,000.

Leah Jones

A Given your budget, I'd suggest the Nikon D5500, which, with its 18-55mm kit zoom, costs around £640. It's a very capable DSLR that's approachable for beginners, and offers full manual for you to grow into. At this price, you will also have money to add in another lens or two – maybe a Nikon AF-S DX VR Zoom-Nikkor 55-200mm f/4-5.6G IF-ED telezoom (£280), a Nikon AF-S DX Nikkor 35mm f/1.8G (£150), or a Nikon AF-S Nikkor 50mm f/1.8G (£140).

You could also opt for the older Nikon D5300, which costs

£550 with 18-55mm lens. The main differences between the two are that the D5500 has a touchscreen and a redesigned body that's nicer to hold and use.

Remember that you will also want to budget for an SD memory card, a bag to carry everything in, and possibly a spare battery.

Andy Westlake



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In the bag



Wildlife photographer Richard Peters has won numerous awards for his photography. Here we take a look at the kit he uses.

www.richardpeters.co.uk

AF-S Nikkor 600mm f/4G ED VR

1 This Nikon is not the smallest lens to carry around, but the reach and image quality more than make up for it. It is suitable for picking out distant subjects to compress perspective, or for filling the frame with portraits of smaller subjects.

AF-S Nikkor 18-35mm f/3.5-4.5G ED

2 Although it doesn't have Pro status, Nikon's latest mid-range wideangle offers more than acceptable image quality once stopped down. Along with its acceptable price, compact size and weight, it's a great all-round performer.

Camtraptions PIR sensor

4 Having recently started to explore camera trapping, and with it being small and light, I now carry this motion-sensing camera trigger around with me, so that if a situation were to arise where a quick camera trap set-up would work then I'm ready.

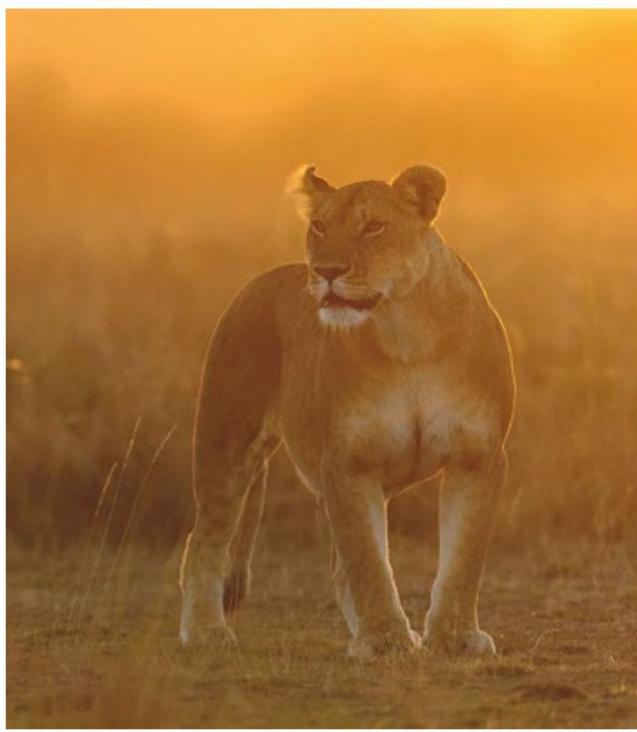
Nikon D810

5 My go-to camera body. It may not be the fastest camera in the Nikon line-up, but the image quality and quiet shutter mean this camera is more than capable of resolving huge amounts of detail as well as being less intrusive when photographing skittish wildlife.

Nikon TC-20E III

6 When I can't get close enough to my subject even with my 600mm, I use the Nikon TC-20E III and TC-14E III teleconverters.

List of kit Nikon TC-14E III, Nikon TC-20E III, Really Right Stuff BH-55 ballhead, multiple flashguns, Nikon radio-release trigger, Nikon D4, Nikon D810, Nikon D3200, Nikon 200-400mm f/4G, Nikon 18-35mm f/3.5-4.5G, Nikon 600mm f/4G, Nikon 50mm f/1.4G, Sigma 150mm f/2.8 Macro, ND10 filter, Gitzo tripod, MacBook Air for travel.



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BLAST FROM THE PAST

Paxette II M

Ivor Matanle recalls a camera from the 1950s

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THE EARLY models in the Braun Paxette range, made by the Braun in Nuremberg, Germany, arrived in Britain in 1950-52 and are easily confused (visit www.camera-wiki.org/wiki/Paxette for more details).

The II M had an uncoupled rangefinder and interchangeable lenses – the camera illustrated has an 85mm f/5.6 Staeble-Telon fitted, so would need a shoe-mounted universal viewfinder for accurate framing.

Paxettes were sold with 45mm or 50mm lenses, usually f/2.8, from a range of manufacturers such as Enna, Steinheil, Staeble, Schneider and (occasionally) Carl Zeiss. The interchangeable lenses extended from 35-200mm.

Early interchangeable lenses for Paxette were not coupled for the coupled rangefinders of the later Super Paxette models (1956 onwards), so care is needed when buying. Although 39mm screw, they are not the correct register for Leica.

What's good These cameras are compact, with a high build quality and quiet Prontor shutter.

What's bad The use of the uncoupled rangefinder and transferring the distance to the focusing mount is fiddly and slow.





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Professor Newman on...

Mixed-light photography

Bob Newman looks at controlling mixed-light sources

One of the trickiest photographic arts to master is mixed-light photography. The advent of portable light sources, such as powerful electronic flashes or LED light sources, adds a weapon to the photographer's arsenal: the ability to control exposure by controlling the light in addition to the shutter and aperture. In many cases, the portable light source is dominant, with the ambient lights effectively being discounted. In this case, the colour balance of the shot can be set up using the colour temperature of the flash or LED light, and results will generally be good.

A trickier situation is when the ambient light is not insignificant. In this case, the dominant light source (ambient or portable) will be different for different parts of the image. If the two lights have the same colour temperature, then all should be well. This is often the case using 'fill-in flash' in daylight. Most flash units are designed to give a close approximation to daylight in sunny conditions (a colour temperature of about 5500K). If, however, the colour temperature of the two sources is very different, it becomes difficult to process the image to give a convincing result, since a different white balance is needed for different parts of the image.

Using a daylight-balanced flash (5500K) to fill in incandescent lighting (3200K) will result in the flash-lit portions looking very



Coloured gels can be used to balance artificial and ambient light

blue if processed for a colour temperature of 3200K, or the incandescent-lit parts looking very orange if processed for 5500K.

At a pinch, one could process two versions, one for each colour temperature, and attempt to selectively merge them in Photoshop, but this would be incredibly time-consuming and a good result far from guaranteed.

A better solution is to modify the light from the portable light source to match that of the ambient. This can be achieved by using colour filters over the lamp. Some lamps come with appropriate filters, designed to clip on. For those that don't, a convenient and economical alternative is theatre lighting 'gel' sheets – the type placed over stage lights. The most common

is called a CTO (for 'Colour Temperature Orange') that come in various strengths, typically 1/4, 1/2 and full. These can be used to reduce the colour temperature of a light source. There is also a CTB or Colour Temperature Blue, which increases the temperature, but this is a less common situation.

Some LED light sources might have less predictable colour rendering, so keeping some other gels handy can be useful. A green gel can correct light that looks too magenta and, conversely, a magenta version corrects light that looks too blue.

The key is controlled experimentation to find a filter pack that matches the light sources so far as the rendering of the finished photo is concerned.

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

**Amateur
Photographer**

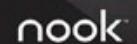
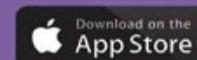
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|------------------------------------|-----------|
| Avenso | 55 |
| Cameraworld..... | 68-69 |
| Campkins | 67 |
| Camtech..... | 63 |
| Canon (UK) Ltd | Cover: ii |
| Chiswick Camera Centre | 76 |
| Clifton Cameras..... | 31 |
| Dale Photographic Ltd..... | 77 |
| Digital Depot (C&B 2008 Ltd) | 78 |

| | |
|----------------------------------|-------------------|
| Ffordes Photographic Ltd..... | 74-75 |
| Fuji Photofilm UK Ltd..... | 11 |
| Just Ltd | 76 |
| Kenro Ltd..... | 60 |
| LCE Group | 60 |
| Mifsud Photographic | 72-73 |
| Olympus Wallop | Cover: iv |
| Park Cameras Ltd..... | 70-71, Cover: iii |
| Royal Photographic Society | 79 |
| Sigma Imaging..... | 56 |
| Speed Graphic..... | 67 |
| SRS Ltd..... | 62 |
| Wex Photographic..... | 64-66 |

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18-200/3.5-5.6 VR AF-S DX
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Adam – Portsmouth



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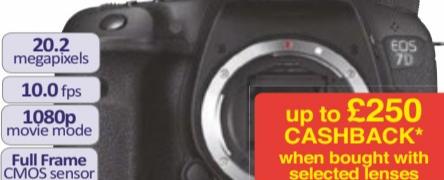
EOS 6D



5D Mark III



EOS 1Dx



7D Mk II From £1429

7D Mark II Body £1429
See www.wex.co.uk/canon7dii for cashback* details

6D From £1150

6D Body £1150
6D + 24-70mm f4.0 L IS USM £1849

5D Mark III From £2249

5D Mark III Body £2249
5D Mark III + 24-105mm f4.0L IS USM £2749

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
★★★★★ "...bought this as an upgrade to the 5D Mk 2 and have never looked back." Dave – Cornwall

Canon Cashback* ends 19.8.15

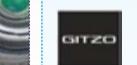
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www.wex.co.uk/pre-loved

*Excludes items marked as incomplete or for spares

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• 16cm Min Height

Mountaineer Carbon eXact Tripod:
GT0532 £479
GT1532 £539
GT2542 £599
GT3542L £749

Manfrotto Imagine More

MT190XPRO3

• 160cm Max Height

• 9cm Min Height

MT190XPRO3 £149

MT190XPRO4 £169

MT190CXPRO3 Carbon Fibre £279

MT190CXPRO4 Carbon Fibre £279

MT190XPRO3 + 496RC2 Ball Head £129

MT190XPRO4 + 496RC2 Ball Head £189

Manfrotto Imagine More

Befree Travel Tripod

• 144cm Max Height

• 34cm Min Height

Aluminium Available in Black, Red, Green and Blue..... £119

Carbon Fibre £279

JOBY®

Hybrid GP2B

• 1000g Max Load

• 25.7cm Height

Joby Tripods Original..... £17

Hybrid..... £29

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Focus GP-8..... from £79

Flashguns & Lighting Accessories

Canon PRO Speedlites:



£40 Cashback*

430EX II £149
Inc. £40 C/back*

price you pay today £189



600EX-RT £449

MR-14EX II £499

MT-24EX £749

Nikon Speedlights:



SB700 £229

SB910 £339

R1 Close-Up £415

R1C1 £555

Kits:



HVL-F43M £275

HVL-F60AM £439

FL-300R £134.99

FL-600R £279

SONY Flashguns:



HVL-F43M £275

HVL-F60AM £439

FL-300R £134.99

FL-600R £279

OLYMPUS Flashguns:



FL-300R £134.99

FL-600R £279

AF 540FGZ £349

AF 360FGZ £225

PENTAX Flashguns:



AF 540FGZ £349

AF 360FGZ £225

GOSSEN



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PocketWizard



FlexTT5 £149



Plus III Set £229



PlusX Set £139.99



Sand Bag £9.99



3m Background Support £99



Light Stands From £10.99



Softlite Reflector Kits £49



Inc Honeycomb & Diffuser: £49



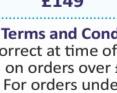
55cm £69



70cm £129



Reflector Bracket £24.99



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DSLR Lenses

Canon | PRO PARTNER

CANON LENSES

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|---|--------------------------|
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| EF-S 24mm f2.8 Pancake..... | £139 |
| EF 28mm f1.8 USM | £379 |
| EF 35mm f2.0 IS USM | £399 |
| EF 40mm f2.8 STM | £104 |
| Inc. £25 Cashback* | price you pay today £129 |
| EF 50mm f1.2 L USM..... | £1020 |
| EF 50mm f2.5 Macro Lens | £219 |
| EF 85mm f1.2 L USM II..... | £1499 |
| TS-E 90mm f2.8 | £1124 |
| EF 100mm f2.8 USM Macro | £385 |
| EF 300mm f4.0 L IS USM | £999 |
| EF 400mm f4.0 DO IS USM II | £6999 |
| EF 500mm f4.0 L IS USM II | £6899 |
| EF-S 10-22mm f3.5-4.5 USM | £360 |
| Inc. £50 Cashback* | price you pay today £410 |
| NEW EF 11-24mm f4L USM | £2799 |
| EF-S 15-85mm f3.5-5.6 IS USM | £531 |
| EF 16-35mm f4.0 L IS USM | £737 |
| EF-S 17-55mm f2.8 IS USM | £482 |
| Inc. £50 Cashback* | price you pay today £532 |
| EF-S 18-55mm f3.5-5.6 IS STM Lens | £169 |
| EF-S 18-135mm f3.5-5.6 IS STM | £288 |
| Inc. £25 Cashback* | price you pay today £313 |
| EF-S 18-200mm f3.5-5.6 IS | £389 |
| EF 24-70mm f2.8 L IS USM II | £1400 |
| EF 24-105mm f4.0 L IS USM | £727 |
| EF 28-135mm f3.5-5.6 IS USM | £359 |
| EF 70-200mm f2.8L IS USM II | £1530 |
| EF 70-300mm f4.0-5.6 IS USM | £318 |
| Inc. £50 Cashback* | price you pay today £368 |
| EF 70-300mm f4.0-5.6 L IS USM | £904 |
| EF 100-400mm f4.5-5.6L IS USM II | £1999 |

Nikon LENSES

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|--|-------|
| 10.5mm f2.8 G IF-ED AF DX Fisheye | £549 |
| 14mm f2.8 D AF ED Lens..... | £1239 |
| 20mm f1.8 G AF-S ED..... | £679 |
| 24mm f1.4 G AF-S ED..... | £1465 |
| 28mm f1.8 G AF-S | £495 |
| 35mm f1.8 G AF-S DX..... | £148 |
| 35mm f1.8 G ED AF-S..... | £429 |
| 40mm f2.8 G AF-S DX Micro | £185 |
| 45mm f2.8 D PC-E Micro | £1393 |
| 50mm f2.8 G AF-S ED Micro | £369 |
| 60mm f2.8 D AF Micro | £368 |
| 58mm f1.4 G AF-S | £1299 |
| 85mm f1.8 G AF-S | £349 |
| 105mm f2.8 G AF-S VR IF ED Micro | £619 |
| 135mm f2.0 D AF DC | £1029 |
| 180mm f2.8 D AF IF-ED | £695 |
| 200mm f4.0 AF Micro | £1179 |
| NEW 300mm f4.0E AF-S PF ED VR | £1639 |
| 10-24mm f3.5-4.5 G AF-S DX | £639 |
| 12-24mm f4 G AF-S IF-ED DX | £839 |
| 14-24mm f2.8 G ED AF-S | £1315 |
| 16-85mm f3.5-5.6 G ED AF-S DX VR | £438 |
| 17-55mm f2.8 G ED DX AF-S IF | £1049 |
| 18-35mm f3.5-4.5G AF-S ED | £519 |
| 18-105mm AF-S DX f3.5-5.6 G ED VR | £204 |
| 18-140mm f3.5-5.6 G ED AF-S DX VR | £459 |
| 18-200mm f3.5-5.6 G ED AF-S DX VR II | £584 |

| | |
|--|--------------------------|
| 18-300mm f3.5-5.6 ED AF-S VR | £669 |
| 24-70mm f2.8 G ED AF-S | £1235 |
| 24-85mm f3.5-4.5 AF-S G ED VR | £399 |
| 24-120mm f4 G AF-S ED VR | £749 |
| 28-300mm f3.5-5.6 G ED AF-S VR | £659 |
| 55-200mm f4.5-5.6 G AF-S DX VR IF-ED | £241 |
| 55-200mm f4.0-5.6 G AF-S ED DX VR II | £259 |
| Inc. £20 Cashback* | price you pay today £279 |
| 55-300mm f4.5-5.6 G AF-S DX VR | £264 |
| Inc. £15 Cashback* | price you pay today £279 |
| 70-200mm f2.8G ED AF-S VR II | £1579 |
| 70-300mm f4.5-5.6 G ED AF-S IF VR | £406 |
| 80-400mm f4.5-5.6 G ED AF-S VR | £1899 |

| | |
|---|-----------|
| 70-300mm f4.0-5.6 DG OS | £275 |
| 120-300mm f2.8 OS | £2699 |
| 120-400mm f4.5-5.6 DG OS HSM | From £639 |
| 150-500mm f5.0-6.3 DG OS HSM | £699 |
| NEW 150-600mm f5.0-6.3 S DG OS HSM | £1499 |
| NEW 24mm f1.4 DG HSM A | £699 |
| NEW 150-600mm f5.6-3 C DG OS HSM | £899 |

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| 180mm f3.5 Di SP AF Macro | £698 |
| 10-24mm f3.5-4.5 Di II LD SP AF ASP IF | £359 |
| NEW 15-30mm f2.8 SP Di VC USD | £949 |
| 16-300mm f3.5-6.3 Di II VC PZD Macro | £449 |
| 17-50mm f2.8 XR Di II VC | £329 |
| 18-200mm f3.5-6.3 AF XR DI II | £132 |
| 18-270mm f3.5-6.3 Di II VC PZD | £269 |
| 24-70mm f2.8 Di VC USD SP | £749 |
| 28-75mm f2.8 XR Di | £359 |
| 28-300mm f3.5-6.3 Di VC PZD | £569 |
| 70-200mm f2.8 Di VC USD | £999 |
| 70-300mm f4.5-6.3 SP Di VC USD | £249 |
| 150-600mm f5.6-3 SP Di VC USD | £869 |

Canon Cashback* ends 19.8.15

Nikon Cashback* ends 26.8.15

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£50
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Body



£60
CASH
BACK

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f3.5-6.3G ED VR



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CASH
BACK

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RRP £628

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f4-5.6G ED VR II



£20
CASH
BACK

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SB-300



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£180
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£50
CASH
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CASH
BACK

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£80
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| AF-D 24mm f/2.8D | £369.00 | AF-DC 105mm f/2.8 Nikkor | £805.00 | AF-S 18-140mm ED VR DX | £459.00 |
| AF-S Nikkor 24mm f/1.4G | £1,379.00 | AF-D 135mm f/2.0D | £1,029.00 | AF-S 18-200mm ED DX VR II | £584.00 |
| AF-D 28mm f/2.8 | £245.00 | AF-D 180mm f/2.8 IF ED | £709.00 | AF-S 18-300mm f/3.5-5.6 VR | £669.00 |
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| AF-S 35mm f/1.8G DX | £449.00 | AF-S 300mm f/4.0 ED VR | £1,029.00 | AF-S 28-300mm ED VR | £659.00 |
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| AF-D 50mm f/1.8 | £109.00 | AF-S 800mm f/5.6 | £13,994.00 | AF-S 70-300mm IF ED VR | £419.00 |
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| AF-S 58mm f/1.4G | £1,135.00 | AF-S 12-24mm f/4 G IF-ED | £859.00 | AF-S 80-400mm ED VR | £1,899.00 |
| AF-D 60mm f/2.8 Micro | £368.00 | AF-S 14-24mm f/2.8G ED | £1,315.00 | AF-S 200-400mm VR II | £4,899.00 |
| AF-S 60mm f/2.8G Micro ED | £369.00 | AF-S 16-35mm f/4/G ED VR | £829.00 | *Lens price shown includes cashback | |

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| 20mm f/2.8 USM | £385.00 | 300mm f/2.8L USM IS II | £4,799.00 | 24-70mm f/2.8L II USM | £1,479.00 |
| 24mm f/1.4L Mk II USM | £1,224.00 | 400mm f/4.0 DO IS II | See web | 24-70mm f/4.0L IS USM | £705.00 |
| 24mm f/2.8 IS USM | £430.00* | 400mm f/5.6L USM | £929.00 | 24-105mm f/4.0L IS USM | £749.00 |
| EF-S 24mm f/2.8 STM | £139.00 | 500mm f/4.0L IS MK II | £6,899.00 | 24-105mm f/3.5-5.6 IS | £459.00 |
| 28mm f/1.8 USM | £379.00 | 600mm f/4.0L IS MK II | £8,895.00 | 28-300mm f/3.5-5.6L IS | £1,885.00 |
| 28mm f/2.8 IS USM | £389.00 | 800mm f/5.6L IS USM | £9,899.00 | EF-S 55-250mm f/4-5.6 IS STM | £200.00* |
| 35mm f/1.4L USM | £989.00</ | | | | |

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| 8mm f/3.5 Fisheye EX DG | £615.00 | 300mm f/2.8 APO EX DG | £2,319.00 | 70-300mm f/4.0-5.6 Macro | £150.00 | | |
| 10mm f/2.8 EX DC HSM | £299.99 | 500mm f/4.5 APO EX DG | £3,839.99 | 70-300mm f/4.0-5.6 DG Macro | £98.00 | | |
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| 20mm f/1.8 DG Asph. RF | £389.00 | 10-20mm f/3.5 EX HSM | £399.00 | 150-600mm f/5.0-6.3 (C) | £899.00 | | |
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| 30mm f/2.8 DN | £139.99 | 17-70mm f/2.8-4 Macro OS | £329.00 | 300-800mm f/5.6 EX DG HSM | £5,599.00 | | |
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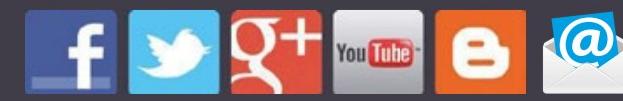
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| 16mm F1.4 XF | £729 | 60mm F2.4 XF £424 |
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BG-E2N... £59

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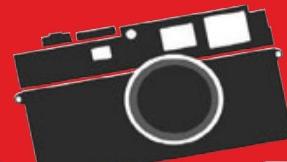


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| 45-54mm F2.8-3.5 Zuiko | E++ £149 | 15-30mm F3.5-4.5 EX DG | E+ £189 | Coolpix P100 | E+ £99 | | | | | |
| 25mm F2.8 | E++ £139 | 17-50mm F2.8 EX DC OS HSM | E+ £199 | Coolpix P600 - Black | E++ £199 | NX10 + 18-55mm | E+ £119 | | | |
| 35-100mm F2 Zuiko | E+ £1,079 | 20mm F4.5 E | E+ / Unused £119 - £219 | Coolpix P7000 + Leather Case | E+ £199 | NX100 Body Only | E+ £99 | | | |
| 35mm F3.5 Macro Zuiko | E+ / E++ £99 - £129 | 24-60mm F2.8 EX DG | E+ £159 | Coolpix S3300 | E+ £39 | NX1100 + 20-50mm | Mint- £145 | | | |
| 40-150mm F4.5-6 ED Zuiko | E+ / E++ £39 - £49 | 24-70mm F2.8 EX DG HSM | E++ £449 | Olympus SP-620 Ultra Zoom | E++ £79 | Sony NEX3 + 16mm F2.8 | E++ £149 | | | |
| 50-200mm F2.8-3.5 Zuiko | E+ / E++ £349 - £389 | 28-80mm F3.5-5.6 II | E+ £29 | SP820 Ultra Zoom | E+ £79 | 503CX Black Only + WLF | E+ £449 | | | |
| 7-14mm F4 ED Zuiko | E+ £749 - £789 | 50-50mm F4-6.3 Apo DG HSM | E+ £399 | Sony NEX3 + 18-55mm + Flash | E++ £159 | 503CX Chrome Body Only | E+ £499 | | | |
| 150mm F2 Zuiko | E+ / Mint- £999 - £1,189 | 50mm F1.4 EX DG HSM | E+ £219 - £229 | Stylus 1 + TCON-17x Conv | E+ £389 | 501C Black Body Only | E+ £299 | | | |
| Prism Finder E | E+ £39 | 50-70mm F2.8 Apo Macro | E+ £179 | Rollei Compactline 150 | E+ £25 | 501C Complete | E+ £1,199 | | | |
| 9-18mm F4-5.6 ED Zuiko | E+ £279 | 70-300mm F4.5-6 Apo Macro | E+ £55 - £79 | Compactline 80 | E+ £29 | 501CM Complete + PME90 Prism | E+ £1,249 | | | |
| Panasonic 14-150mm F3.5-5.6 Asph Vario-Elmar D | E+ £689 | Waist Level Finder E | E+ £35 | NEX7 | Mint- £139 | 553ELX Black Body Only | E+ £449 | | | |
| 120 E Mag | E+ £39 | 70mm F2.8 EX DG Macro | E+ / E++ £229 - £239 | Samsung EX1 | NEX7 Body Only | 553ELX Chrome Body Only | E+ / E++ £349 - £649 | | | |
| 25mm F1.4 Summilux D | E+ / Mint- £349 - £449 | 75-300mm F4-5.6 Apo | E+ £79 | WB690 | E+ £49 | 500CM Complete | E+ £649 | | | |
| Samyang 85mm F1.4 MC Aspherical | E+ £179 | 75-300mm F4.5-5.6 Apo | E+ £49 | WB710 | E+ £89 | | | | | |
| Micro 4/3rds Lenses | 8mm F3.5 Fisheye CS Rokinon | Mint- £169 | 100-300mm F4 Apo EX HSM | E+ £299 | Fujifilm G690 + 65mm F8 + 100mm | E+ £949 | | | | |
| Olympus 12-50mm F3.5-6.3 M Zuiko | E++ £139 | 120-300mm F2.8 EX DG OS HSM S | E+ £1,979 | Panasonic DMC F228 | E+ / E++ £79 | GW690 MkIII | E+ £649 | | | |
| 12mm F2 ED M.Zuiko | Mint- £399 - £429 | 150-500mm F5.6-3.3 Apo DG OS HSM | E+ £449 | DMC F230 | E+ £49 | GW690 MkIII | Exc / E+ £450 - £549 | | | |
| 12mm-20mm F3.5-4.5 Di II LD Tamron | E+ £279 | 170-500mm F5.6-3.3 Apo | E+ £299 | DMC F28 | E+ £89 | GW690 Mk1 Complete | E+ £349 - £499 | | | |
| 17mm F2.8 M.Zuiko | E++ £119 - £129 | 300mm F4 Apo | E+ / E++ £159 - £199 | DMC F245 + LT55 Tele Converter | E+ £149 | GX680 MkIII Complete | E+ / E++ £589 - £729 | | | |
| 40-150mm F4.5-6 R ED M.Zuiko | E+ £79 | 500mm F4.5 Apo EX HSM | E+ £1,689 | DMC LX1 | E+ £59 | GX680 MkIII Complete | E+ / E++ £589 - £729 | | | |
| 45mm F1.8 M.Zuiko | E+ / Mint- £149 - £159 | 14mm F2.8 L USM II | E+ / E++ £1,199 - £1,349 | DMC LX3 | E+ £79 | Fujifilm Medium Format | E+ £89 | | | |
| 75mm F1.8 ED Silver M.Zuiko | E+ £519 | 15-85mm F3.5-5.6 IS USM | E+ / Mint- £389 - £399 | DMC LX3 + Underwater Housing | E+ £449 | | | | | |
| Panasonic 7-14mm F4 G Vario | E+ £649 | 16-35mm F2.8 L USM | Exc £549 | DMC LX3 - Black | E+ £85 | | | | | |
| 12-35mm F2.8 G Vario OIS | E+ / Mint- £539 - £679 | 16-35mm F2.8 L USM MKII | E+ / E+ £819 - £849 | DMC LX5 | E+ £119 | Kata Lite-48 BK | Unused £49 | | | |
| 12.5mm F12 G 3d | Mint- £109 | 16-50mm F2.8 ATX Pro DX Tokina | E+ £279 | DMC LZ40 | Mint- £89 | Kata Lite-48 BK | Unused £49 | | | |
| 14-140mm F4-5.8 OIS HD | E+ £249 | 17-40mm F4 L USM | E+ £129 | DMC TZ10 Black | E+ £89 | R103 Rucksack | E+ £219 | | | |
| 14-42mm F3.5-5.6 Asph OIS | E+ / E+ £69 - £79 | 17-55mm F2.8 EFS USM | E+ £429 | DMC TZ7 | E+ £49 | Lowepro Computrekker AW - Black | E+ / E+ £249 - £349 | | | |
| 14mm F2.5 Asph | Mint- £119 | 18-85mm F3.5-5.6 IS USM | E+ £149 | DMC-TZ7 | E+ £49 | DSLR Video Fastpack 150AW | E+ £39 | | | |
| 20mm F1.7 G Pancake | E+ £179 | 18-75mm F4.5-6 IS USM | E+ £149 | DMC-FZ62 | E+ £99 | Fastpack 100 + TLZ1 + Pouch 1 | E+ £25 | | | |
| 25mm F1.4 DG Summilux | E+ / Mint- £299 - £349 | 18-75mm F4.5-6 IS USM | E+ £149 | DMC XS3 | Mint- £75 | Fastpack 200 | E+ £35 | | | |
| 45mm F2.8 DG Asph Macro | E+ £369 | 18-135mm F3.5-5.6 IS USM | E+ £189 | DMC-XS3 | E+ / E++ £149 - £229 | Fastpack 350 - Black | E+ £35 | | | |
| Voigtlander 42.5mm F0.95 Nokton | Mint- £589 | 20-100mm F3.5-5.6 EFS | E+ / Mint- £229 | Pentax I10 - White | E+ £59 | | | | | |
| SIR Magic 26mm F1.4 - Micro 4/3rds | E+ £59 | 20-55mm F3.5-5.6 IS STM | E+ £69 | Optio RX18 Compact | E+ £59 | Flipside 200 - Black | E+ £35 | | | |
| USED BINOCULAR CLEARANCE | 21mm F2.8 Zeiss | Mint- £899 | 20-80mm F3.5-5.6 IS USM | E+ £189 | Ricoh GXR + 28-300mm | Mint- £189 - £199 | Nature Trekker AW - Green | E+ £79 | | |
| Binoculars | 22mm F2 STM | Mint- £109 | 28-70mm F3.5-4.5 MM | E+ / Mint- £259 - £279 | Ricoh GXR + 28-300mm | Mint- £189 - £199 | Optotrekker AW + Lens Case 4 | Exc £25 | | |
| Hawke 12x50 Naturetrek | E+ £29 | 24-105mm F4 L IS USM | E+ £399 - £419 | 28-80mm F3.5-5.6 AF | New £399 | ProTrekker AW | As Seen £59 | | | |
| Leica 6x24 Amplivid | E+ £495 | 24-70mm F2.8 L USM | E+ £699 | 28-80mm F3.5-5.6 AF | E+ £29 | Primus AW - Black | E++ £39 | | | |
| 8x42 BN Trinovid - Black | E+ £549 | 24-70mm F4 L IS USM | Mint- £549 | 28-100mm F2.8 AE Macro | E+ £399 | Pro Trekker 600 AW | E+ £179 | | | |
| 8x50 BA Trinovid | E+ £799 | 24mm F1.4 L USM | Mint- £749 | 28-100mm F4 Medical Set Yashica | Unused £299 | Rover AW - Black | E+ £39 | | | |
| 8x50 BN Trinovid | E+ £699 | 24mm F1.4 L USM MKII | E++ / Mint- £919 - £949 | 28-100mm F4 S Planar | E+ £699 | Rover Plus AW - Black | E+ / Mint- £39 - £49 | | | |
| 8x50 BR Ultravid | Mint- £1,099 | 24mm F2.8 EF | E+ / E++ £139 - £189 | 28-135mm F2 (Year Edition) | Unused £2,399 | Transit Backpack 350AW - Grey | E++ £49 | | | |
| Minox 8x25 BR | Mint- £69 | 24mm F2.8 IS USM | Mint- £359 | 28mm F2.8 AE | E+ £599 | Vertex 200 AW | E+ £25 | | | |
| 10x25 P BD | Unused £89 | 24mm F3.5 L TSE | E+ £699 | 28mm F2.8 Macro | E+ £249 | Tamrac Adventure 5 Rucksack | E+ £29 | | | |
| Opticron 10x50 Vega II | E+ £49 | 24mm F3.5 L TSE MKII | Mint- £1,099 | 28mm F4 Medical Set Yashica | Unused £299 | Cyberpack 6 | E+ £29 | | | |
| 8x25 Aspheric LE WP DCF.GA | E+ £49 | 24-135mm F3.5-5.6 IS USM | E+ £699 - £849 | 28mm F4 FE | E+ £119 | Expedition 4x - Black | E++ £75 | | | |
| 8x26 HR WP | E+ £49 | 24-200mm F3.5-5.6 USM | E+ £119 | 28mm F4 FE | E+ £119 | Velocity 10 Sling - Black | E++ £39 | | | |
| Observation 20x80 BCF | E+ £239 | 28-70mm F2.6-2.8 ATX Pro Tokina | Unused £249 | 28mm F4 FE | E+ £119 | Velocity 6 Sling - Black | E++ £15 | | | |
| Canon 10x30 Stabilised | E+ £249 | 28-75mm F2.8 XR DI AF Tamron | Mint- £219 | 28mm F4 FE | E+ £199 | Velocity 7 Sling - Black | E++ £15 | | | |
| 12x36 IS II | E+ £379 | 28-80mm F2.8 ATX Pro Tokina | E+ £239 | 28mm F4 AE | E+ £199 | Velvet 4x - Black | E+ £15 | | | |
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| Pro Body + WLF.....E+ £119 - £129 | 28-200mm F4-5.6.....E+ £45 | 16mm F2.8 AIS Fisheye.....E+ £239 - £249 | |
| 75mm F3.5 KL.....E+ £199 | 28-70mm F2.8 EX.....E+ £149 | 24mm F2 AIS.....E+ £349 | |
| 140mm F4.5 C Macro.....As Seen £79 - £99 | 28-70mm F3.5-4.5.....E+ £15 | 24mm F2.8 AIS.....Exc / E+ £79 - £169 | |
| 180mm F4.5.....As Seen £69 | 28mm F1.8 EX DC.....E+ £259 | 24mm F2.8 AIS.....Exc / E+ £79 - £169 | |
| 180mm F4.5 C.....As Seen / E+ £75 - £99 | 50mm F1.4 EX DG HSM.....E+ £239 | 25-50mm F4 AIS.....E+ £179 | |
| 250mm F4.5 C.....As Seen £69 | 50mm F2.8 EX DG Macro.....Mint- £159 | 28mm F2.8 SLII Asph Voigtlander.....Mint- £349 | |
| 2x Converter.....E+ £45 | 70-300mm F4.5-5.6 Apo Macro.....E+ £79 | 28mm F4 PC Shift.....E+ £249 | |
| Angle Finder.....E+ £79 | 70mm F2.8 EX DG Macro.....Mint- £229 | 28mm F2 PC Shift.....E+ £249 | |
| Pro SD 120 Mag (6x4.5cm).....Mint- £69 | 135-400mm F4.5-5.6 Apo.....E+ £249 | 35mm F2 AIS.....E+ £199 | |
| Pros 120 Mag.....E+ £39 | 150-500mm F5-6.3 Apo DG HSM.....E+ £489 | 35mm F3.5 PC Shift.....Exc £179 | |
| ProSD 120 Mag (6x4.5).....E+ / Mint- £59 - £69 | 40mm F2 Ultron SLII Voigtlander.....Mint £299 | 40mm F2 Ultron SLII Voigtlander.....Mint £299 | |
| Meters | | 43-86mm F3.5 AI.....E+ £69 - £79 | |
| Gossen Profi-Color.....E+ £75 | X700 Black Body Only.....E+ £59 | 45mm F2.8 GN Auto.....E+ £149 | |
| Profi-Lux.....E+ £25 | X300S Black Body Only.....E+ £49 | 45mm F2.8 P.....E+ £179 | |
| Profi-Micro.....E+ £30 | X300 Black Body Only.....E+ £39 | 50-300mm F4.5 AI.....E+ £399 | |
| Bisix 2.....Unused £39 | SRT100 + 55mm f1.8 Pf.....E+ £49 | 50mm F1.2 AIS.....E+ / Mint- £449 - £499 | |
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| Lunasix 3.....E+ £49 - £59 | 10.5mm F2.8 G AF ED DX Fisheye.....Mint- £369 | 55mm F2.8 AIS Micro.....E+ / E+ £129 - £169 | |
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| Flashmeter.....E+ / E+ £69 - £79 | | | |
| Minolta / Sony - AF Lenses | | | |
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| 12mm F8 Fisheye Spiratone.....E+ £99 | 24mm F1.4 G AFS ED.....Mint- £1,099 | OM4Ti Titanium Body Only.....E+ £169 | |
| 16-80mm F3.5-4.5 ZA Sony.....E+ / E+ £329 - £339 | 24mm F2.8 AFD.....E+ £219 | OM2SP Black Body Only.....Exc / E+ £59 - £99 | |
| 17-35mm F2.8-4 D AF.....E+ £169 - £199 | 28-100mm F3.5-5.6 AFG.....As Seen / E+ £29 - £59 | OM2N Chrome Body + Winder 2.....Exc £79 | |
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| 24mm F2.8 AF.....E+ / E+ £25 - £39 | 35-70mm F3.5-4.5 AF.....E+ £39 | OM10 Chrome Body Only.....E+ £25 | |
| 24mm F2.8 AF.....E+ £159 | 35-105mm F3.5-4.5 AF.....Exc £39 | 28mm F2.0 Zuiko.....E+ £139 | |
| 28-70mm F2.8 AF.....E+ £349 | 35mm F2.8 AFD.....E+ £219 | 28mm F3.5 Zuiko.....E+ £379 | |
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| 28-75mm F2.8 SAM Sony.....E+ / E+ £299 - £349 | 35mm F2.8 Macro DX ATX Tokina.....E+ £249 | 24mm F2.8 Zuiko.....E+ £79 | |
| 28-80mm F3.5-5.6 AF.....Exc / E+ £25 - £39 | 50mm F1.4 AF.....E+ £189 | 24mm F3.5 Zuiko Shift.....E+ £699 | |
| 28mm F2.8 AF.....E+ £79 - £89 | 50mm F1.4 AFD.....E+ £79 | 28mm F2.0 Zuiko.....E+ £139 | |
| 30mm F2.8 SAM Macro Sony.....E+ / Mint- £119 | 55-200mm F4-5.6 AFS DX G VR | 28mm F3.5 Zuiko.....E+ £379 | |
| 35-105mm F3.5-4.5 AF.....E+ £29 | | 35-70mm F4 Zuiko.....As Seen / E+ £29 - £39 | |
| 35-70mm F3.5-4.5 AF.....E+ £25 | 60mm F2.8 AF Micro.....E+ £219 | 35mm F2 Zuiko.....E+ £149 | |
| 50mm F1.4 AF Sony.....E+ £169 | 60mm F2.8 AF Macro.....E+ £249 | 35mm F2.8 Zuiko Shift.....E+ £249 | |
| 50mm F1.7 AF.....E+ £69 - £89 | 70-200mm F2.8 G AFS ED VR.....E+ £698 | 50-250mm F5 Zuiko.....E+ £299 - £349 | |
| 50mm F1.7 DT Sony.....E+ / E+ £65 - £89 | 70-200mm F2.8 G AFS ED VR.....E+ £698 | 50mm F3.5 Macro Zuiko.....As Seen / E+ £69 - £79 | |
| 50mm F2.8 D Macro Sony.....E+ £219 | 70-200mm F2.8 VC USD Tamron.....Mint- £789 - £849 | 65-200mm F4 Zuiko.....E+ £149 | |
| 55-300mm F4-5.6 DT SAM Sony.....Mint- £189 | 70-210mm F4-5.6 AFN.....E+ £49 | 80mm F4 Macro Zuiko.....E+ / E+ £129 - £175 | |
| 70-400mm F4-5.6 G SSM Sony.....E+ / E+ £899 | 70-300mm F4-5.6 AFG.....E+ / E+ £59 | 135mm F2.8 Zuiko.....Exc £29 | |
| 75-300mm F4-5.6 AF.....E+ £49 | 70-300mm F4-5.6 G AFS VR.....E+ / E+ £259 - £279 | 135mm F3.5 Zuiko.....E+ £29 | |
| 75-300mm F4.5-5.6 D.....E+ / E+ £49 - £89 | 75-240mm F4-5.6 AFD.....E+ £89 | 135mm F3.5 AF.....E+ £1,949 | |
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| 90mm F2.8 SP Macro AF Tamron.....E+ £159 | 85mm F1.4 AE IF MC Samyang.....Mint- £179 | 120mm F4 Macro FA.....E+ £749 - £799 | |
| 100-300mm F4.5-5.6 AF.....E+ £79 | 85mm F1.4 AF4.....Exc / E+ £489 - £699 | 150mm F3.5 A.....E+ / E+ £139 - £159 | |
| 100-400mm F4.5-6.7 APO AF.....E+ £289 | 85mm F1.4 ZF.2 Zeiss.....E+ £749 | 200mm F4 A.....E+ £179 | |
| 100mm F2.8 ATX Macro Tokina.....E+ £249 | 90mm F2.8 SP Macro AF Tamron.....E+ £159 | 300mm F4 EDFA.....E+ £399 | |
| 135mm F1.8 ZA Sony.....E+ / Mint- £799 - £819 | 90mm F4.5 PC-TS Makro Schneider.....E+ £1,949 | 400mm F5.6 ED (IF) FA.....E+ £999 | |
| 180mm F3.5 Di 1:1 Macro AF Tamron.....E+ £499 | 100-300mm F5-6.3 AF Tamron.....E+ £229 | 120 Insert.....Unused £79 | |
| 200-500mm F5-6.3 Di LD AF Tamron.....E+ £449 | 105mm F2.8 AFD Micro.....E+ / E+ £329 - £349 | 220 Insert.....E+ / E+ £25 - £59 | |
| 300mm F4 Apo Tele Macro Sigma.....E+ £199 | 105mm F2.8 G AF VR Micro.....E+ / E+ £499 | | |
| 500mm F8 Reflex Centon.....E+ £45 | 150-600mm F5-6.3 SP VC USD Tamron.....Mint- £749 | | |
| | 200-400mm F4 G VR AFS IFED.....E+ / E+ £389 | | |
| Sigma Fit Sony AF Lenses | E+ / Mint- £2,749 - £2,989 | | |
| 10-20mm F4-5.6 EX DC.....E+ £229 | 200-400mm F5.6 AF LD Tamron.....E+ £219 | | |
| 105mm F2.8 EX DG Macro.....E+ £239 | 200-500mm F5-6.3 Di LD AF Tamron.....E+ £449 | | |
| 15mm F2.8 EX DG Fish Eye.....Mint- £299 | 300mm F4 AFS IFED.....E+ / E+ £679 - £749 | | |
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- Recycle Time: 0.1-4 Seconds
- Slow, High-Speed, 1st & 2nd Curtain Sync
- Runs On 4 AA Batteries



Di866 II Flashgun

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£189



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We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...



Ink Test Winner



Canon

PGi29

Pixma Pro 1

Originals:



£229.99

£19.99

Colours

36ml each

Set of 12

Colours

14ml each

Set of 10

Colours

13ml each

PGi72

Pixma Pro 10

Originals:



£94.99

£9.99

Colours

14ml each

Set of 10

Colours

13ml each

CLI42

Pixma Pro 100

Originals:



£74.99

£9.99

Set of 8

Colours

13ml each

PGi9

Pixma Pro 9000

Originals:



£74.99

£9.99

Set of 8

Colours

14ml each

Compatibles:



£44.99

£4.99

More Canon Inks...

Originals:



£42.99

£9.99

PGi520/CLI521 Set of 5

PGi520 Black

19ml

CLI521 Colours

9ml

PGi525/CLI526 Set of 5

PGi525 Black

19ml

CLI526 Colours

9ml

PGi550/CLI551 Set of 5

PGi550 Black

15ml

CLI551 Colours

7ml

PGi550/CLI551XL Set of 5

PGi550XL Black

22ml

CLI551XL Colours

11ml

PG540 Black

8ml

PG540XL Black

21ml

CL541 Colour

8ml

PG541XL Colour

15ml

PG545XL Black

15ml

CL546XL Colour

13ml

Compatibles:

£4.99

PGi5 Black

27ml

CL18 Colours

13ml

PGi5/CLi8 Set of 5

PGi520 Black

19ml

CLi521 Colours

9ml

PGi525/CLi526 Set of 5

PGi525 Black

19ml

CLi526 Colours

9ml

PGi550/CLi551 Set of 5

PGi550 Black

15ml

CLI551 Colours

7ml

PGi550/CLi551XL Set of 5

PGi550XL Black

22ml

CLI551XL Colours

11ml

PG540 Black

8ml

PG540XL Black

21ml

CL541 Colour

8ml

PG541XL Colour

15ml

PG545XL Black

15ml

CL546XL Colour

13ml

Compatibles:

£4.99

PGi5 Black

27ml

CL18 Colours

13ml

PGi5/CLi8 Set of 5

PGi520 Black

19ml

CLi521 Colours

9ml

PGi525/CLi526 Set of 5

PGi525 Black

19ml

CLi526 Colours

9ml

PGi550/CLi551 Set of 5

PGi550 Black

15ml

CLI551 Colours

7ml

PGi550/CLi551XL Set of 5

PGi550XL Black

22ml

CLI551XL Colours

11ml

PG540 Black

8ml

PG540XL Black

21ml

CL541 Colour

8ml

PG541XL Colour

15ml

PG545XL Black

15ml

CL546XL Colour

13ml

Compatibles:

£4.99

PGi5 Black

27ml

CL18 Colours

13ml

PGi5/CLi8 Set of 5

PGi520 Black

19ml

CLi521 Colours

9ml

PGi525/CLi526 Set of 5

PGi525 Black

19ml

CLi526 Colours

9ml

PGi550/CLi551 Set of 5

PGi550 Black

15ml

CLI551 Colours

7ml

PGi550/CLi551XL Set of 5

PGi550XL Black

22ml

CLI551XL Colours

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| 1000X (150MB/s) | |
| 16GB | £15.99 |
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| 64GB | £37.99 |
| 128GB | £67.99 |
| 2000X (300MB/s) | |
| 32GB | £55.99 |
| 64GB | £99.99 |
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| 4GB | £3.49 |
| 8GB | £3.99 |
| 16GB | £6.59 |
| Sandisk Ultra 266X (40MB/s) | |
| 8GB | £5.99 |
| 16GB | £7.99 |
| 32GB | £14.99 |
| 64GB | £29.99 |
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| 64GB | £39.99 |
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Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

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| BP-511 For Canon | £12.99 |
| LP-E5 For Canon | £9.99 |
| LP-E6 For Canon | £16.99 |
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| NPW126 For Fuji | £12.99 |
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| EN-EL9 For Nikon | £12.99 |
| EN-EL10 For Nikon | £9.99 |
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| EN-EL12 For Nikon | £9.99 |
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| DMW-BLG10 Panasonic | £22.99 |
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| SLB-1674 For Samsung | £12.99 |
| BG-1 For Sony | £19.99 |
| BX-1 For Sony | £14.99 |
| BY-1 For Sony | £12.99 |
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| NP-FW50 For Sony | £24.99 |

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Professional battery grips, made by Hahnel.

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| D800/D810 For Nikon | £84.99 |
| D3300/D5300 For Nikon | £74.99 |
| D7100 For Nikon | £84.99 |

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| Energizer Pro inc. 4xAA | £14.99 |
| Energizer 1 Hr inc. 4xAA | £22.99 |

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| AAA GP Recyko 3+1 FREE | £5.24 |
| AA Energizer Extreme (4) | £8.99 |
| AAA Energizer Extreme (4) | £6.99 |
| Standard Rechargeables | |
| AA GP 2600mAh (4) | £9.99 |
| AA Lloytron 1300mAh (4) | £3.99 |
| AA Lloytron 2700mAh (4) | £6.99 |
| AAA Lloytron 1100mAh (4) | £3.99 |
| Lithium Batteries | |
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| AAA Energizer Ultimate (4) | £5.99 |
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| 49mm | £4.99 | 49mm | £10.99 | 49mm | £11.99 |
| 52mm | £5.99 | 52mm | £10.99 | 52mm | £11.99 |
| 55mm | £6.99 | 55mm | £11.99 | 58mm | £14.99 |
| 58mm | £6.99 | 58mm | £12.99 | 62mm | £16.99 |
| 62mm | £7.99 | 62mm | £14.99 | 67mm | £18.99 |
| 67mm | £8.99 | 67mm | £15.99 | 72mm | £21.99 |
| 72mm | £9.99 | 72mm | £17.99 | 77mm | £25.99 |
| 77mm | £11.99 | 77mm | £19.99 | 82mm | £29.99 |
| 82mm</td | | | | | |



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| 16-300mm f3.5-6.3 VC PZD | £449 |
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| 28-300mm f3.5-6.3 VC PZD | £549 |
| 70-300mm f4-5.6 VC | £249 |
| 70-200 f2.8 VC USD SP | £999 |
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| 498 RC2 BALL HEAD | £74 |
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| EOS 5D III + 24-70 f2.8 II | £3,699 | 10-22mm f3.5-4.5 | £419 | 70-300mm f4-5.6 L IS | £959 | 300mm F4 L IS | £999 |
| NEW EOS 5Ds | £2,999 | 16-35mm f4 L IS | £789 | 100-400mm f4.5-5.6 L | £1,199 | 300mm F2.8 L IS II | £4,899 |
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| D810 + 24-70mm f2.8 | £3,599 | 16-35mm f4 VR | £829 | 28mm f1.8 G | £495 | 800mm f5.6 FL VR+TC1.25 | £14,995 |
| D810 + 14-24mm f2.8 | £3,699 | 16-85mm f3.5-5.6 VR DX | £449 | 35mm f1.8 G ED | £155 | PC-E 24mm f3.5 | £1,479 |
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| D610 + 24-120mm f4 | £2,109 | 18-300mm f3.5-5.6 VR DX | £679 | 58mm f1.4 G | £1,399 | SB910 Speedlight | £349 |
| D7100 Body | £759 | 24-70mm f2.8 | £1,249 | 85mm f1.8 G | £379 | SB700 Speedlight | £229 |
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| D7000 Body | £579 | 28-300mm f3.5-5.6 VR | £659 | NEW 300mm f4 EPFEDVR | £1,639 | SU-800 Comander Unit | £269 |
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| H5D-40 + 80mm f2.8 Lens | £10,995 | S-E Body | £12,480 | X-T1 + 18-55mm | £1,179 | | |
| H5D-50 | £20,895 | M-P Silver/Black | £5,650 | X-T1 Body | £879 | | |
| H5D-50 Multi-Shot | £26,750 | M (type 240) Silver/Black | £4,299 | X-T1 Graphite Body | £999 | | |
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| H5D-50c Wi-fi | £23,634 | M Monochrom Silver/Black | | X-Pro1 + 18mm +27mm | £699 | | |
| H5D-50c Multi-Shot | £26,779 | T Body Silver/Black | | X-E2 + 18-55mm | £729 | | |
| H5D-60 | £29,750 | T Body + 18-56mm Lens | | X30 Silver/Black | £399 | | |
| H5D-200 Multi-Shot | £32,995 | X 2 | | XF 16-35mm f2.8 R LM WR | £899 | | |
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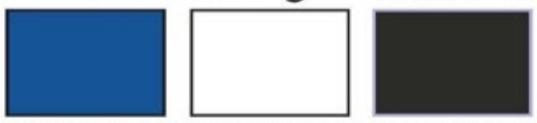
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Final Analysis

Roger Hicks considers... 'Moscow, Russia, Soviet Union' 1978, by Gueorgui Pinkhassov

Memory is notoriously deceptive. I remembered this coffee pot as not only shiny but also red – presumably because that is a popular colour for coffee pots of this shape where I live in rural France. This led to considerable delays when I was trying to find it again to pass the details on to Rosie Barratt, our wonderful picture researcher, as it was filed under 'sepia'.

One of the reasons I remembered it as red, though, is because red coffee pots are universal. This is without doubt a nostalgic shot, but it is a very accessible sort of nostalgia. We might expect to find this beautiful little still life in a corner of an outbuilding, where the pot had been abandoned as too good to throw away, but no longer actually worth using: what Hobbits call a 'mathom'.

Despite the generally battered textures – look at the shelf as well as the wall and the pot itself – everything is clean: a memory of our grandparents' houses. Those textures are fascinating, too. We can almost feel them under our fingertips: the rough plaster, the smooth metal, the battered wood of the shelf.

Rule of thirds

And this is only the content. Next there is the composition. The pot is pretty much 'on the thirds', that old compositional shibboleth so widely derided by the would-be avant-garde. The composition works so well because of the interplay of straight and curved lines, with the verticality of the wall echoing the verticality of the pot, counterpointed by bright, clear shadow introducing a sharp, straight diagonal in contrast to the sinuous but still essentially vertical spout and handle.

Finally there is technique. Monochrome can almost invariably accommodate greater tonal ranges more convincingly than colour. For no easily explicable reason, sepia often seems to convey a still wider tonal range: by calling on our imagination, perhaps, rather than relying merely on our eyesight. Any of us could have seen this and snapped it in colour, but that would be too easy.

It would give us an empty record, rather than a distillation of fantasy and recollection that stays, however imperfectly, in our memories.

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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Hiroji Kubota**

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